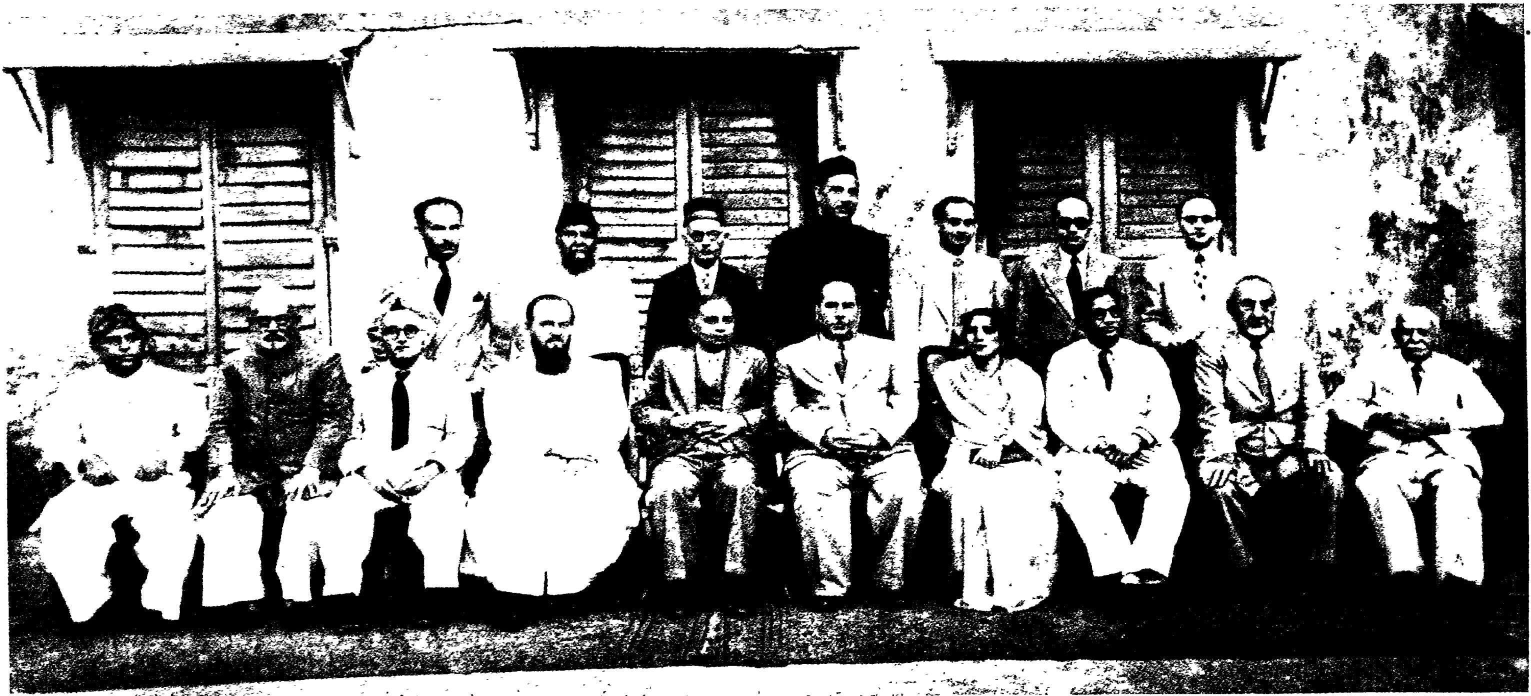


Group photo taken on the occasion of the visit paid by Mr. S. M. Mohit Tabatabai, Cultural Counsellor to Iranian Imperial Embassy, New Delhi, to the Iran Society on the 3rd March, 1950.

Sitting from Left to Right :

Dr. M. Ishaque, Al-hadj Maulavi Abdul Halim, Mr. M. H. Kashani. Rev. Fr. V. Courtois, S.J., Mr. D. C. Driver, Mr. S. M. Mohit Tabatabai, Mrs. M. S. K. S. Jeelany, Mr. S. N. Modak, Shaikh Abu Nasr Gilani and Mr. D. H. Mehta.

Standing from Left to Right :

Mr. A. A. Talakoub Ispahani, Mr. Mosaheb Ali Khan, Mr. D R. Bilimoria, Prof. H. L. Chopra, Dr. Abdullah Gilani, Dr. Syed Jeelany and Mr. M. A. A. Kashani.

Volume IV JULY 1950 No. 1

INDO-IRANICA

The Quarterly Organ of the Iran Society

Contents

Persian Section

Ourselves

WE owe an apology to the readers of *Indo-Iranica* for our long-drawn silence due to reasons more than one. First, the finances at the disposal of the Iran Society earmarked for the publication of the Journal were practically exhausted, secondly the political situation in this part of the country compelled us to suspend our activities for some time and, lastly, the preparations regarding the annual meeting of the Iran Society, a brief report of the deliberations of which appears in this issue, necessitated a delay in the appearance of the Journal.

We take pleasure in informing our members and sympathizers that some of the hurdles have been surmounted and two different sources have come to our help to enable us to bring the *Indo-Iranica* again in the active field. The Government of Iran, on the recommendation of His Excellency Aqa M. Noury-Esfandiary, the Ambassador of Iran in India, has sanctioned Rs.2,000 towards *Indo-Iranica* during the current year. This news was brought to us personally by Aqa Mohit Tabatabai, the Cultural Counsellor to the Iranian Ambassador who was deputed by the Iranian Ambassador to participate in our annual meeting. The second source, which came to our help was the Government of West Bengal, who generously gave us Rs.1,000 towards the publication of the Journal.

But for the munificence of these two sources it would not have been possible for us to place this Journal in your hands, and we take this opportunity of reiterating our gratitude to the Governments of Iran and West Bengal for their generous appreciation of the services of *Indo-Iranica* towards cementing the cultural tie between the two important Asiatic countries.

About the second point, we write it with very great pleasure that the political situation around us has again become normal on account of the sagacious handling of it by the authorities.

Thirdly, we place it before our readers that the annual meeting this year met with its traditional grand success. The participation of Aqa Mohit Tabatabai on behalf of the Iranian Embassy lent a particular colour and significance to it.

We are confident that our patrons will continue to shower their kindness and blessings on us so as to be able to serve them with the dissemination of right knowledge regarding India and Iran and the significance of their cultural relations in the context of Asiatic brotherhood.

DONATION FROM INDIA GOVERNMENT

We take pleasure in informing our readers that the Government of India (Ministry of Education) have very kindly sanctioned a sum of Rs.10,000 through the Indian Council for Cultural Relations towards the

publication of the *Indo-Iranica*. We are indebted to the Hon'ble Maulana Abul Kalam Azad, Minister for Education, Government of India for his interest in matters relating to Indo-Iranian friendship. The Council of the Iran Society express their gratitude to the Hon'ble Maulana Sahib and the Government of India for this munificence.

IRAN SOCIETY

The Sixth Annual General Meeting

THE sixth Annual General Meeting of the Iran Society was held on Sunday, the 26th February, 1950, at 11 a.m. at the St. Xavier's College, Calcutta, under the Presidentship of Mr. D. C. Driver, M.A. (Cantab.), Barrister-at-Law.

Besides many distinguished visitors among whom was Mr. S. M. Mohit Tabatabai, Cultural Counsellor to Iranian Imperial Embassy in New Delhi, the following members were present:—

Darab Cursetji Driver, Esq., M.A. (Cantab.), Bar-at-Law.
Maulavi Abdul Halim.
Rev. Father C. Van Exem, S.J.
S. N. Modak, Esq., M.A. (Cal.), B.A. (Cantab.), Bar-at-Law.
Khan Bahadur Alhadj Maulavi Wali-ul Islam.
D. H. Mehta, Esq.
D. R. Bilimoria, Esq.
Khan Bahadur Raza Ali Wahshat.
Mary rose Martin, Esq.
Prof. Hiralall Chopra, M.A.
Prof. S. K. Roy.
P. C. Chunder, Esq., M.A., B.L.
A. Y. M. Fayyazul Islam, Esq.
Gholam Jeelani Baig, Esq., M.A., B.L
Khan Bahadur M. H. Dastoor.
L. C. D'Souza, Esq.
Maulana Mohiuddin Al-Makki.
Nasir Ali Khan, Esq., M.A. (Alig.).
Prof. Abbas Ali Khan Bekhud, M.A.
Abdul Majid, Esq., M.A.
M. H. Kashani, Esq.
M. A. M. Kashani, Esq.
M. A. A. Kashani, Esq.
Dr. S. Jeelany, M.A., Ph.D.
Muayidzada Syeda Khawor Sultan Jeelany.
Dr. M. Ishaque, B.Sc., M.A., Ph.D. (London).

1. The President declared the Annual General Meeting open and votes (by Ballot Papers) for Office-bearers and Members of the Council for 1950-51 were recorded between 11 and 11-30 a.m. At 11-30 a.m. the President appointed Professors Hira Lall Chopra, M.A. and Abbas Ali Khan Bekhud, M.A., as Scrutineers.

2. After the votes were recorded the President (Mr. D. C. Driver) moved the following motion of condolence to express the Society's profound sorrow at the death of the two founder Members, Professor Benoy Kumar Sarkar, M.A., Dr.h.c. and Khan Bahadur K. M. Asadullah, B.A., F.L.A.,

all the Members present standing for one minute in silent tribute to the memory of the departed souls.

RESOLVED: That this Annual General Meeting of the Iran Society, Calcutta, place on record their profound sense of grief and sorrow at the sudden demise of two founder Members, Prof. Benoy Kumar Sarkar, M.A., Dr.h.c. and Khan Bahadur K. M. Asadullah, B.A., F.L.A. and convey their sincere condolence to the Members of the bereaved families.

3. . The Secretary read the following message of goodwill received on the occasion of the Sixth Annual General Meeting of the Iran Society:—

(i) From His Excellency Aqa M. Noury-Esfandiary, Ambassador for Iran in India:

'Much though I desired to attend the Annual Meeting of the Iran Society, I am indeed very sorry that my numerous occupations here prevent me from partaking of this pleasure. Through this medium, therefore, I convey my heartfelt congratulations to the Members of the Society on their entering into the 7th year of literary and cultural service. This year, coinciding as it does with the declaration of a Sovereign Democratic Republic in India, will be specially important in the praiseworthy life and sphere of the cultural activities of the Society I hope that in the light of the intellectual endeavours of the learned Members of the Iran Society towards the development of the time-honoured cultural relations between Iran and India, the two countries will be knit together into closer and stronger friendly ties.

In this material world, when the clouds of discord are hanging low on the horizon, the only ray of hope which we can discern, emanates from the noble efforts of institutions like the Iran Society, working towards the intellectual co-ordination of peoples and nations.

The method of work, the purity of spirit and the sincerity of intention, which the organization of the Iran Society have always evinced, is the greatest assurance for the success of the Society. In future too, I hope, the co-operation and efforts of the Members and the well-wishers of the Society will remain a potent factor contributing to the development of friendship between India and Iran.'

(ii) From Aminu'l-Mulk Sir Mirza M. Ismail, K.C.I.E., O.B.E.:

'I am sorry the Society is not as financially prosperous as we would wish. But what pleases me most in respect of it is the Association of so many of our Hindu brethren in the activities of the Society. Let us hope that they will never cease to take a keen interest in it and to further its work. The Parsis are akin to us so far as Iranian literature and culture are concerned, and we have a right to expect them to take a special interest in the Society.

I offer my best wishes for the prosperity and success of the Iran Society.'

(iii) From Mr. C. C. Biswas, Vice-Chancellor, Calcutta University:

'May I offer my congratulations to the Society upon its record of useful work and convey to it my best wishes for its continued success and prosperity.'

(iv) Message from the late Sir Abdul Qadir:

'It is a great pleasure to me to learn that there exists in Calcutta a society which aims at fostering friendly relations between Iran and

India. We have similar societies in some places in Pakistan, which is even a nearer neighbour to Iran and both our dominions are very old and of great value, and with better communications and facilities for travel, they are bound to grow stronger and stronger.

Calcutta has produced in the past several well-known poets in Urdu and also good writers of Persian and it is hoped that this tradition will be kept up by the efforts of a society such as yours. I send my heartiest good wishes for its success.'

4. The Secretary read the minutes of the last Annual General Meeting held on the 20th February, 1949.

Mr. Martyrose Martin proposed that the minutes of the last Annual General Meeting held on the 20th February, 1949, be confirmed.

Professor Hira Lall Chopra seconded the proposal.

The proposal was put to vote and carried unanimously.

5. The Secretary read the Annual Report and Audited Accounts for the year ended 31st December, 1949.

Rev. Fr. V. Courtois proposed that the Annual Report and the Audited Accounts for the year ended 31st December, 1949, be adopted.

Mr. Abdul Halim seconded the proposal.

The proposal was put to vote and carried unanimously.

6. The President (Mr. D. C. Driver) read his Presidential Address.

7. The Scrutineer Professors Hira Lall Chopra, M.A., and Abbas Ali Khan Bekhud, M.A., communicated the result of the voting to the President who declared the following Office-bearers and Members of the Council for the year 1950-51 as elected unanimously:—

President:

Darab Cursetji Driver, Esq., M.A. (Cantab.), Bar-at-law.

Vice-Presidents:

B. C. Law, M.A., B.L., Ph.D., D.Litt., F.R.A.S. (London).
Rev. Father V. Courtois, S.J.

Hony. Secretary:

Dr. M. Ishaque, B.Sc., M.A., Ph.D. (London).

Hony. Treasurer:

A. Y. Md. Fayyazul Islam, Esq.

Asst. Secretary:

Dinshaw Ratonjee Bilimoria, Esq.

Other Members of the Council:

M. H. Kashani, Esq.
Dinshaw H. Mehta, Esq.
Maulavi Abdul Halim.
Martyrose Martin, Esq.
Rev. Father C. Van Exem, S.J.
J. N. Talukdar, Esq., I.C.S.
S. N. Modak, Esq., M.A., Barrister-at-law, I.C.S. (retd.).
Khan Bahadur Maulavi Wali'ul Islam.
Pratap Chandra Chunder, Esq., M.A., B.L.

8. Mr. S. M. Mohit Tabatabai, Cultural Counsellor to Iranian Imperial Embassy in New Delhi, addressed the Members and visitors.

The President (Mr. D. C. Driver) and Mr. S. M. Mohit Tabatabai were garlanded amidst applause.

9. Speeches were made by Ali Akbar Talakub Ispahani, Prof. Kalidas Nag, Khan Bahadur W. Islam and Prof. Hira Lall Chopra, thanking the President (Mr. D. C. Driver), for the valuable services rendered by him to the Society and congratulating him on his re-election and welcoming the distinguished guest Mr. S. M. Mohit Tabatabai.

10. The President-elect thanked the members of the Society for re-electing him as their President for 1950-51.

With a vote of thanks to the chair the meeting terminated.

After the meeting the patrons, members and guests assembled at Firpo's Restaurant, Chowringhee, for lunch. The gathering was of international colour and one of the very rare socials of Calcutta.

Extracts from the Annual Report, 1949

Visitors from Iran

The year under review has been a lucky year for the Iran Society. We had two esteemed guests from Iran who paid visits to the Society on different occasions. His Excellency Aqa M. Noury-Esfandiary, the Iranian Ambassador to India, New Delhi, paid a formal visit to the Society on Monday, the 18th April, 1949. The second Iranian gentleman who paid visit to the Society on Monday, the 12th December, 1949, was Aqa Issa Sadiq, Ph.D., formerly Minister for Education, Iran, and now a Member of the Iranian Majlis (Parliament). It may be claimed that the dream of the Iran Society has commenced to be fulfilled so far the Cultural relations between Iran and India are concerned.

Library

The Iran Government, Ministry of Education, have presented to the Iran Society through His Excellency Aqa Noury-Esfandiary, the Iranian Ambassador in New Delhi, 21 volumes of books. The Trustees of the Parsi Punchayet Funds and Properties, Bombay, also kindly presented to the Society 262 books on Iranian and Zoroastrian studies.

A good many books were also received from other institutions like K. R. Cama Institute, Bombay; Bibliotheque Iranienne, Tehran; The Asia Institutes, New York; The National Assembly of the Baha'is, New Delhi; and Advaita Ashrama, Calcutta. Besides institutions, individuals who have contributed in the development of our library are Sir R. P. Masani of Bombay, Mirza Abdus Sadeq Shirazi of Calcutta and Mr. Claude Journot, Joint Cultural Adviser to the French Embassy in India.

We cannot but offer our grateful thanks for the valuable works the institutions and individuals presented to the Library of the Iran Society. The total number of books now on the shelves of the Library is 426.

Interviews

The Members of the Council waited in deputation upon H. E. Dr. Kailashnath Katju, Governor of West Bengal on 5th April, 1949, in connection with the proposed Al-Biruni Millenary Celebrations.

The Members of the Council also waited in deputation upon the Hon'ble Maulana Abul Kalam Azad, Minister for Education, Government of India, at Government House, Calcutta, on the 28th August, 1949, with an appeal for financial aid towards *Indo-Iranica*, Building and Research funds.

Al-Biruni Millenary Celebrations

It may be remembered that in 1946 the Iran Society decided to celebrate the Millenary of Al-Biruni which fell on the 13th December,

1948. Rev. Fr. V. Courtois, S.J., who sponsored the idea was elected as Sectional Secretary of the Millenary Celebration. Through his endeavours the work in this connection made a satisfactory progress. The Commemoration Volume of Al-Biruni, to which eminent orientalists and scholars of Asia, Europe and America have made learned contributions, is soon going to be published. Among other items the programme of the Millenary also comprised a conference of Orientalists and Scholars, both foreign and Indian. We naturally approached the Government of India for financial aid. The Hon'ble Maulana Abul Kalam Azad, Minister for Education, Government of India kindly agreed to help the Society by purchasing 200 copies of the Al-Biruni Commemoration Volume @ Rs.20 each. In the letter dated the 14th July, 1949, received from his private secretary, the Hon'ble Maulana also proposed that the Millenary of Al-Biruni may be celebrated through the Indian Council for Cultural Relations on an international scale worthy of the name of Al-Biruni. We thanked the Hon'ble Minister for Education for his willingness to purchase 200 copies of the Commemoration Volume and also agreed with gratitude to the proposal of the Hon'ble Minister to celebrate the Millenary of Al-Biruni through the Indian Council for Culture Relations. In view of the fact that the Iran Society was the original promoter of the said Millenary and that it had been making preparations for three years, we requested the Government of India (Ministry of Education) that the Iran Society be adequately represented on the executive body to be formed for the Millenary Celebrations and that the Millenary Celebrations wholly or at least in part, be held in Calcutta.

Condolence

The Council announce with a very heavy heart that the Iran Society lost one of its founder members and sometime President, Prof. Benoy Kumar Sarkar, M.A., Dr.h.c., who died suddenly of heart failure in Washington. He was Professor of Economics and Sociology in the Post-Graduate Department of the Calcutta University and was the author of numerous works. It will be remembered that on the occasion of the last Annual General Meeting, he delivered a learned Presidential Address and gave his blessings to the Society for its success. He was an active worker of the Society from its very inception. He introduced many life members as he strongly believed that the stability and success of the Society depended on them.

The Council is also very sad to announce the sudden demise of Khan Bahadur K. M. Asadullah, B.A., F.L.A., former Librarian of the Imperial (now National) Library at Calcutta. As a member of the Council for three years he rendered good services to the Society.

Representations

1. Rev. Fr. V. Courtois, the Sectional Secretary, Al-Biruni Millenary Celebrations, has been nominated to represent the Iran Society on the

Indian Council for Cultural Relations, sponsored by the Hon'ble Maulana Abul Kalam Azad, Minister for Education, Government of India.

2. Aqa M. H. Kashani was nominated as a representative of the Society to act as a member of the Board of Adjudicators for the award of the Zainul Abedin Gold Medal for the year 1949.

Publications

The members of the Society will be pleased to hear that our first publication *Four Eminent Poetesses of Iran* by Dr. M. Ishaque, has been published. The second publication *Al-Biruni Commemoration Volume* is still under print and is expected to be published within a few months.

Iran House

It is now urgent that the Iran Society should have a building of its own. The stability, nay, the very existence of the Society will very much depend on it. We are grateful to the patrons and members who have donated handsomely towards the Building Fund. But the work would surely be accelerated if the Government of India, the Government of West Bengal, and the Government of Iran lend a helping hand in this direction.

Patrons and Members

The Society has seven Patrons, forty-eight Life Members, sixty-six Ordinary Members and three Student Members on its rolls. It may be seen from this report that the achievements made by the Society during the six years of its existence are encouraging. The Society stands as a beacon light for the promotion of study of the language and literature, religion and philosophy of and pertaining to Iran. It is hoped that it will soon be a centre of intellectual co-operation and cultural understanding between India and Iran. It is also bound to promote and maintain the cultural liaison between the two countries.

Finance

From the perusal of the audited Statement of Receipts and Payments of the Society for the year ended 21st December, 1949, already sent to the members, it will be noticed that there has been a set-back in the financial condition of the Society. Although the Reserve Fund has increased, the General Fund has been depleted and much difficulties were experienced in meeting office expenses. The deficit has been mostly met by the liquid Reserve Fund. No donations whatsoever were received during the year under review and the Building Fund has been at a standstill.

Presidential Address

By Mr. DARAB CURSETJI DRIVER, M.A. (Cantab.), Bar-at-Law

Ladies and Gentlemen,

While welcoming you all to the Sixth Annual General Meeting of the Iran Society, I take this opportunity to thank the members of the Society for the honour they bestowed upon me by electing me as their President and also to thank the members of the Council for their regular attendance in the various meetings of the Council and the interest they evinced in the progress of the Society. I also wish to thank our energetic and devoted Secretary, Dr. M. Ishaque, without whose sincere and unselfish co-operation our Society would not have progressed so far. The chief object of the Society is the promotion of close cultural relationship between Iran and India and from its very inception the Society has directed all its efforts towards the achievement of this end.

It is indeed gratifying to note that the Society, in spite of the present hard times and absence of Government aid, is progressing. It published a literary quarterly Journal *Indo-Iranica* for three consecutive years (1946–49), and has just published the *Four Eminent Poetesses of Iran*. The second monumental work *Al-Biruni Commemoration Volume* is ready and is expected to be published within a few months.

The relations between India and Iran—religious, political, cultural and economical—have their deep roots in the past. Students of comparative religion and comparative philology have found positive evidence to establish close affinities and relationship between the religion of the Veda and that of the Avesta. Racially the Aryans of India and the ancient Iranians clearly appear to have been two branches of one and the same people who spoke one and the same language. Sanskrit and Persian are derived from the same linguistic stock. From ancient times, there was considerable trade between the two countries and also intellectual co-operation. Many Vedic deities have their counterpart in Avesta and there are striking similarities of ritual.

The whole region of Gandhara, the Upper Indus and Kabul valleys were inhabited by Yaunas, Kambojas and the other peoples who evidenced Iranian influence in many of their ways of life. The Maurya empire came to include the whole of Eastern Afghanistan with Baluchistan below it. The Mauryas might not have been conscious borrowers from the Achaemenians but those who have made a close comparative study of the inscriptions and monuments of the Achaemenians, on the one hand, and those of Great Asoka of India, on the other, cannot help coming to the conclusion that the latter were, at least in some respects, influenced by the former. It may be said that the Achaemenians as the worshippers of Ahura-Mazda and Asoka as avowed lay worshipper of Buddha made use

of the resources of their empires for the elevation of man and freedom of peoples from bondage and captivity. The Old Testament shall ever bear glowing testimony to the great service rendered by Cyrus to the cause of freedom of the Jews.

Since the advent of the Arabs and spread of Islam, Iran entered upon a new phase of her history and culture. The national reaction to and against the Arabian influence resulted in the flowering of the Persian language, marking the commencement of the history of Persian literature. Enriched by the enormous wealth of poetry and philosophy of Iran, Islam itself underwent a great transformation. Sufism, with its mystic communion, was a product of the new religious consciousness and national genius of the people of Iran, which may historically be regarded as much a by-product of Islam as that of later Buddhism and Vedanta. The Sufism of Iran had a glorious career in India, and the different schools of Sufis were potent factors in the spread of Islam in India. The commingling of the various Tantric cults and Sufi ideas is a subject well worth serious study and the researches so far made in this field have already produced considerable results, but much more remains yet to be done in this direction. In later Indian literature, architecture, painting, music and various arts and crafts, the direct and indirect influence of Iran may be traced.

Coming to the present times, we find both these great countries groping towards the road to democracy of the Western model. The task is difficult but the target is set. Our Indian Constitution is ultra democratic. The Persian Constitution is more realistic and moderate. Both have started their difficult political journey in a period of great inflation following in the wake of the second World War.

The War has left behind in both the countries a legacy of political disruption, economic disorder and a spirit of indiscipline and aversion to work in the masses.

Though inflation in Persia is very much more severe than in India, prices in Persia having risen 7 to 8 times the pre-war level, the problem of poverty in Persia becomes much more manageable than in India, because Persia has a small population of 16 millions compared to the huge, unwieldy, uncontrollable 330 millions of overpopulated India.

Both Persia and India feel concerned about the growth of communist influence in their midst. The Communist party is known as the Tudeh party in Persia. In 1946 when the province of Azerbaijan separated from Persia under an insurgent Government, when Fars was in revolt and there was serious outbreak of violence in the oil fields, it looked as if the Tudeh party would seize power. But Qavam the then Prime Minister marched on Azerbaijan and defeated the insurgent Government and Azerbaijan came back to the Persian fold and the Tudeh party was foiled in its purpose, though it raises its head now and then and embarrasses the Government by a political murder or some act of sabotage. We congratulate His Majesty the Shah for surviving the serious attempt on his life last year in February

and at the same time we express our sorrow at the death of the ex-Prime Minister, Abdul Hossain Hazir at the hands of an assassin.

Persia is no longer in an isolated position since it has joined the Western Union and receives steady support from the U.S.A. and is thus now able to meet any communist outbreak. Persia is now the last link in the long chain of Western Union, binding Scandinavia, Britain, France, Italy, Greece and Turkey. India, more idealistic than Iran and less realistic, has not joined either the Western or the Soviet block and chooses to remain neutral, though from north-east to east she is encircled by States of potential or actual Soviet totalitarian ideology and though percolation of communist influence from Tibet, China and Burma is imminent. This is the chief difference in the foreign policy of the two countries.

Economically both the countries are poor though Persia is very much poorer than India, in this respect. Persia has neither India's big industries like cotton and jute textiles, coal, sugar and steel nor big plantations of tea and rubber. Persia's industrial development in the line of textile, sugar etc. is in a small way. Persia's biggest industry is the oil industry owned and run by the Anglo-Persian Oil Co., Ltd. The royalty this Company pays at present to the Persian Government is 7 million pounds per year, according to the existing agreement by which the Company pays to Persia 20% of net revenue in gold plus 4 shillings per ton of oil extracted. Negotiations were going on between the Government and the Company to increase the royalty so that the total royalty of 7 million pounds at present would have been increased to nearly 14 million pounds; the Company was agreeable but the Persian Parliament rejected the proposal. The present royalty of 7 million pounds goes towards financing the seven-year Plan of the Government.

This seven-year Plan, initiated by the former Prime Minister Qavam-os-Saltaneh, as a part of the programme of his Democratic Party envisages an expenditure of 15 million pounds a year and a total expenditure in seven years of 105 million pounds as follows:

	£
Agriculture	26,250,000
Railways, ports, roads, aerodromes	25,000,000
Industries and mines	15,000,000
Oil (the exploitation of the northern oilfields) ..	5,000,000
Posts, telephones and telegraphs	3,750,000
Public utilities, municipal development, and social reform	30,000,000
TOTAL ..	105,000,000

It is expected that when the negotiations with Anglo-Persian Oil Co. for higher royalty and with the International Bank for reconstruction and development for a loan go through, there will be enough money available to finance this great Plan and we from India wish god-speed to this giant

endeavour on the part of Persia. The weak point both in the Persian and Indian plans of development is that both these countries depend too much on foreign help and too little on self-help.

As regards the economic relations between Persia and India, it may be stated that during 1948-49, India exported to Iran goods worth Rs.3,72,23,000 and imported from Iran goods worth Rs.2,75,79,000 leaving a balance in favour of India. India exports to Persia mostly jute and cotton manufactures, tea, hides, skins and spices and imports from Persia mostly oils, dry fruits, raw wool, wool manufactures, gums and resins. Now that Indian currency is devaluated and Persian currency remains unchanged, there is a great scope for the products of India's secondary industries finding support in Persian markets. It is a matter of satisfaction that as the result of the recent visit to Delhi of the Iranian Trade Mission consisting of distinguished Iranian business men headed by His Excellency Fatholla Esphandiary, a trade treaty between the two countries is to be concluded.

As regards the promotion of the study of the Persian language in this country, I have to state that after the partition, the tendency will be for the study of the Persian language to decline in India and my request to the Persian Government and the Indian patrons of Persian culture is that there should be an Indo-Iranian Trust formed from the income of which the study of Persian will be encouraged in Indian Universities.

Before I close, I wish to refer to the visits of two very distinguished Iranians last year to our Society in Calcutta—His Excellency Aqa M. Noury-Esphandiary, the Iranian Ambassador to the Government of India, whose encouragement to the objects of this Society and whose promise of help to the Society were very gratifying, and Dr. Issa Sadiq, Member of the Persian Parliament and former Minister of Education, whose informative discourse to the Society added much to our knowledge regarding the progress of education and industry in Iran and I sincerely thank them both for the great trouble they took to pay us a visit.

Lastly, my prayer for both these great countries is that we should not rest content with the greatness of our past—the glory that was Iran and the glory that was India—but endeavour by our work and worth to recapture that glory for the future and pay back to the West by our progress in science and arts the debt we have incurred by the use of the great inventions and arts of the West.



Mr. S. M. Mohit Tabatabai, Cultural Counsellor to Iranian Imperial Embassy, New Delhi.

نطق آقای محیط طباطبائی

از هیئت مدیره انجمن بزم ایران که با ارسال دعوت‌نامه بدهلی سلسله جنبان همت اینجانب برای این مسافرت بکلکته شده‌اند و مقدمه حضور در این انجمن و توفیق استفاده از محضر و بیانات آقایان محترم را فراهم کرده اند متشکرم و امیدوارم این رشته ارتباط و اتحاد معنوی که مظهر روابط اساسی بین دو کشور و دو ملت ایران و هند است همواره پایدار بماند ٭

پیام مودّت آمیز جناب آقای سفیر کبیر که بوسیله منشی محترم انجمن قرائت شد خود شاهد مراتب علاقه‌مندی ایشان به تشیید اساس بزم میباشد با وجود این اینجانب نیز اجازه دارم مفسر و واسطه تبلیغ عواطف سرشار و احساسات بسیار مودّت آمیز معظم له نسبت بفرد فرد اعضای انجمن قرار گرفته درود و شاد باش ایشان را بمناسبت ورود مرحله جدید از عمر انجمن بزم ایران ابلاغ کنم ٭

این دنیائی که جنبه مادی و سود پرستی درآن بر جنبه‌های دیگر ظاهرا چیره شده و رخسارمان درون پرده تاریکی از اختلافات و مناقشات مستور شده است و از هر طرف جهانیان بیم وقوع حوادث ناگواری را که منجر بنابودی و زیان بیشمار برای عالم بشریت شود دارند در حقیقت اگر با نظری باریک بین در خلال همین ظواهر وحشت‌انگیز بر مظاهر معنوی آن بنگریم مشاهده میشود که همین جهان با قیافه آشفته باز بحکم سنت طبیعی بطرف وحدت و ارتباط و تفاهم و یگانگی سیر میکند. این وسایل ارتباط که از هرسو جهان را مانند رشته‌های زنجیر بیکدیگر پیوسته و کوچکترین حادثهای را که در یک نقطهٔ رخ دهد بفاصله قلیلی در دورترین نقاط جهان باستحضار

افراد دیگر میرساند بتقویت و تایید این روح ارتباط و تحول معنوی کمک بسیار میکند . از نظر مادی و صوری امروز ملل و ممالک از هم جدا افتاده اند ولی از نظر معنی نمیتوان منکر شد که دیگر آن جدائی و افتراق باصطلاح قدیم نمیتواند وجود زیان بخش خود را ادامه دهد و دیر یا زود بحکم سنت الهی کلیه این مظاهر جدائی و نفرت و دشمنی و ستیزه از عرصهٔ گیتی محو خواهد شد زیرا جهانی که امروز در مشیمهٔ تکوین رشد نموّ پیدا میکند و دیر یا زود باید جهانیان در آغوش آن زیست کنند جهان توحید و بهروزی و آزادی و مساوات و مواسات خواهد بود که دران دیگر نشانی از امتیاز و انحصار و محرومیت و مظلومیت باقی نخواهد ماند . امروز غالباً اشخاص ظاهر بین تنها به جنبه ظاهری و مادی تمدن عصر جدید نگریسته و تشخص آنرا بمادیت آن میدانند در صورتیکه حقیقةً باید همین تمدن را نوباوه و دیباچه یک تمدن معنوی وقت چیزی برای آینده بسیار نزدیک دانست ٭

همین اجتماع امروز ما در این محل که اصولاً برای دعوت و تبلیغ فرهنگ مسیحی بنیاد یافته بریاست آقای دریور پارسی و نیابت آقای کاشانی مسلم شیعه و کورتوای کاتولیک و دبیری آقای ڈاکٹر اسحق مسلم سُنّی با حضور جمعی از فضلای هندو و مسلمان و عیسوی و زردشتی و شاید بودائی خود یکی از مظاهر بارز تمدن عصر جدید محسوب میشود که همه برادروار با کمال محبت و شور و شعف در کنار هم قرار گرفته از ادب و فلسفه و فرهنگی که سعدی و حافظ دو مظهر بزرگ بشر دوستی و جهان بینی آن محسوب میشوند سخن میگوئیم و حمایت میکنیم . امروز دیگران بهانه‌های رنگ و شکل و عقیده و اندیشه و عادت و رسم و آئین برای القای نفاق و کدورت بین فرزندان آدم کافی نیست و یک روح معنویت متمایل بوحدت و صفا درون این کالبدهای مختلف حلول کرده است که حقا باید آن را ثمره و نتیجه تمدن جدید دانست ٭

با ترتیب این مقدمه جدید و مقدمه قدیمی بسیار مفصلی که نیاگان ما از قرون گذشته بدین طرف در دیباچه تاریخ روابط ایران و هند تثبیت کرده‌اند دیگر هیچگونه احتیاجی به تذکر لزوم روابط نیک بین دو ملّت ایران و هند نمینگرم ٭

آقای دریور در نطق خویش از دوره‌های درخشان و بسیار قدیم این الفت و یگانگی سخن گفتند اقدامی که انجمن بزم ایران برای انعقاد جشن هزاره بیرونی و انتشار مجموعه یادبود سال هزارم او کرده است خود گواه یک دوره بعد از آن دورها است ـ صدها نام معروف بزرگان ادب و اجتماع که در تاریخ فرهنگ هر دو کشور مانند قهرمانان برگزیده مشترک در قوم محسوب میشوند بمنزله ستونهای این کاخ دلاویز یگانگی است روابطی که بین شهر کلکته و تاریخ نهضت جدید ایران از دوره انتشار حبل المتین در پنجاه سال پیش ببعد وجود داشته خود دلیل بارزی است بر اینکه خلل پذیر بود هر بنا که می‌بینی بجز بنای مودت که حاکی از قلیل است این رشته ارتباط دیرینه که چند هزار سال پیش در دامنه فلات‌های بین دو دسته بزرگ از نژاد آریائی وجود داشته تا امروز با اختلاف اسم و عنوان ظاهر پیوسته ادامه داشته و وظیفه ما نگهبانی و تحکیم آن میباشد ما باید در این طوفان حوادث و اختلافات که از شرق تا غرب و از شمال تا جنوب عالم را فرا گرفته در حفظ این رابطه محبت باستانی بکوشیم و اجازه ندهیم دست بی‌باک حوادث در استحکام آن خلل وفوری تولید کند ٭

دیروز آقای محمد حسن کاشانی که امروز در سمت راست من نشسته اند میگفتند نیم قرن پیش وقتی ما از ایران به هندوستان آمدیم مانند اطفالی بودیم که از خانه مادر بخانه خاله خویش میروند من بیان ایشان را بدین سان تکمیل کردم که امروز هم باید هر ایرانی که از کشور خود بهندوستان سفر میکند همین روح قرابت را احساس کند با این تفاوت که از خدا مسئلت نماید پسران خاله هم در خانه خود از نعمت آسایش و رفاه و امنیت و اطمینان

خاطر و عزت و سعادت متمتع باشند ما هرگونه زحمتی و آسیبی که بیکی از پسران خاله میرسد با دیده تأثر از دور و نزدیک نگریسته آرزو داریم هرچه زودتر عوامل نا راحتی پسران خاله از میان برداشته شود و برای ایشان زندگی مرفه و آسوده‌ای فراهم آید تا ما نیز بتوانیم جلسه سالیانه انجمن بزم ایران را سال آینده در یک محیط مساعدتری تشکیل دهیم که دران غبار غم و رنج و مصیبتی بر خاطری ننشسته باشد نمیتوان منکر اثر مثبتی شد که درین وجود انجمن بزم ایران و روابط معنوی میان ایران و هند وجود داشته و دارد ٭

پیدایش این انجمن در شش سال قبل خود معلول وجود یک رابطه بسیار محکم و دیرینه‌ای بوده که آقای ڈاکٹر اسحق و سایر فضلای فارسی‌دان هندوستان همواره به پرستاری و آبیاری آن همت میگماشته‌اند و آنگاه خود این انجمن در اینمدت یکی از عوامل مؤثر تحکیم استقرار آن رابطه مودت دیرینه محسوب میشده است ٭

من اینموقع را که بزم ایران وارد سال هفتم عمر خود میشود باتکای یک سنت بسیار دیرینه که رقم هفت را با نظر احترام و شگون مینگرد بفال نیک گرفته و میگویم همانطور که عدد هفت در سلسله ارقام ما بعد و ماقبل خود بمنزله مرحله کمال برای افراد مادون است سال هفتم از عمر انجمن بزم ایران نیز بمثابه آغاز مرحله کمال برای خدمات فرهنگی انجمن واقع شده و امیدوارم در پرتو استقامت اعضای مؤسس و حسن نیت و علاقه مندی عموم اعضای فعال و هیئت مدیره علاقه‌مند سالیان دراز این اساس مودت پایدار و برقرار بماند ٭

A Glimpse into the Legendary History of Ancient Iran

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SIR John Malcolm opens his history of Persia with the remark that 'if we desire to be fully informed of a nation's history, we must not reject the fables under which the few traces that remain of its origin are concealed.'[1] So we propose to deal with the legends of Persia which contain a modicum of truth.

The history of Persia begins with a legendary dynasty called the Pīshdādian dynasty. Gayūmart, the founder of this dynasty, and his two successors Hūshang and Tahmūraṣ are believed to have laid the foundation of civilization of Persia.

The most famous of the legendary kings was Jamshīd. He built the city of Persepolis which is known to this day as Takht-i Jamshīd or 'The Throne of Jamshīd'. He introduced the solar year and invented most of the arts and sciences on which civilization is based. He became so puffed up with pride that he became a tyrant and declared himself a god. This incensed the gods who incited Dah-āk (Arabicized Ẓaḥḥāk) to attack him. Jamshīd fled to Sīstān, to India and even to far off China, but he was ultimately captured and put to a terrible death.

Dah-āk now became the King of Persia. He had two huge serpents on his shoulders. As the serpents fed on human brains, Dah-āk ordered his subjects to supply two human brains daily for the food of his serpents. This spread consternation and caused wide-spread discontent which at last resulted in the overthrow of the inhuman invader. Kāva, a blacksmith, whose sixteen sons had been slain one by one to feed the serpents of Dah-āk, incited a rebellion and placed Farīdūn, a descendant of the royal family, at its head. After many fights, Dah-āk was at last captured and chained up in a cave of Mount Demavand to undergo death.[2]

Now Farīdūn became king. He had three sons, Salm, Tūr and Īraj. To the first, he gave the West, to the second he gave the East and to the youngest son Īraj he promised the throne of Persia after his death. Salm and Tūr were highly displeased with this arrangement and threatened to invade Persia. Īraj saw his brothers and in order to avoid a fratricidal war in the last days of their father, he offered to give up his rights to the throne of Persia. But his elder brothers were firm in their determination to put him to death and turned a deaf ear to his pathetic pleading for life. They put him to death and sent his head to the old and infirm father. When Minūchihr, the son of Īraj grew up, he took revenge for the death of his

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[1] Colonel Sir John Malcolm, *The History of Persia*, Vol. I, p. 7, London, 1815.

[2] This legend of Dah-āk bears a wonderful resemblance to the Greek legend of Prometheus who was chained to a rock on Mount Caucasus.

father by killing his uncles whose heads he presented to Farīdūn who had been burning with impotent desire for revenge.

On the death of Farīdūn, Minūchihr became King of Persia. Sām, prince of Sīstān, was his chief adviser. Sām, his son Zāl and his famous grandson Rustam loom large in Persian legends to which colour was given by succeeding generations and which have been woven into the grand epic *Shāhnāma* by the poetic genius of Firdausī. As Zāl was born with white hair, his father believed that he was the son of a *dīv* and ordered him to be exposed on Mount Alburz where he was protected and brought up by Sīmurgh, a fabulous bird. After some time Sām hearing a divine voice repented of his conduct and found out Zāl. In course of time Zāl became a great warrior and while hunting in the wilds he chanced to come to a castle where he saw Rūdāba, the beautiful daughter of Mihrāb, King of Kabul. The two fell in love with each other at first sight and Zāl scaled the walls of the tower by using the long tresses of Rūdāba as a rope. The offspring of the marriage was Rustam, the most conspicuous figure on the stage of Persian legends. His prowess was displayed mainly in the wars which raged between Īrān and Tūrān.

About this time Minūchihr died and was succeeded by his unworthy son Naudar who began to rule the country with injustice and tyranny. The Turanian leader Afrāsiyāb invaded Persia and after defeating Naudar in a severe battle captured him and put him to death. After him Zāb, a collateral descendant of Farīdūn, reigned for five years. His son Garghasp ascended the throne of Persia and after a reign of seven years died childless Thus the Pīshdādian dynasty came to an end.

We next come to the Kayānian dynasty which was perhaps a semi-historical dynasty. This dynasty commenced with Kai Qubād, a lineal descendant of Minūchihr, and after the rule of many distinguished kings, ended with Dārāb II in whose reign Alexander the Great invaded and conquered Persia. Kai Qubād was brought out from his place of retirement in the Albruz range by Rustam. The great champion then took the field against Afrāsiyāb and defeated him in a single combat from which the Turanian king escaped alive only because the girdle by which he was held gave way. Thereafter peace was concluded between Īrān and Tūrān according to which the Oxus was to remain, as before, the boundary of Īrān.

Kai Qubād was succeeded by his son Kai Kā'ūs who has been identified with Cyaxares. Kai Kā'ūs, against the advice of his councillors, attacked Māzandarān and was defeated by the Dīv-i Safīd, a ferocious tribe. Afrāsiyāb again invaded Persia and again Rustam took the field. It was during this period, that the tragic combat between Rustam and his unknown son Suhrāb took place.[1] Siyāwush, son of Kai Kā'ūs, left his father and sought refuge with Afrāsiyāb. He was at first warmly received as an honourable guest but after a few years was tried on false charges and executed. His

[1] This duel combat between father and son has formed the theme of Matthew

infant son Kai Khusrav was concealed and afterwards restored to Persia where he ascended the throne on the death of his grandfather Kai Kā'ūs.

After some reverses of fortune, Kai Khusrav, mainly through the prowess of Rustam, imprisoned Afrāsiyāb and put him to death in revenge for the execution of his father. After a glorious reign, Kai Khusrav died at a ripe old age and was succeeded by his son Luhrāsp who after a few years' reign gave the throne to his son Gushtāsp.

The story of Gushtāsp is of considerable interest. He was married to Katāyūn, the eldest daughter of the King of Rūm.[1] Firdausī has developed the romantic story of the union of this beauty of the West with Gushtāsp. Now, Luhrāsp was very fond of the grandsons of Kai Kā'ūs and so Gushtāsp suspected that he would give the throne to one of them. One day Gushtāsp asked his father to bestow the throne upon him and when the king replied that he was too young, Gushtāsp angrily left the court and went to Rūm. It was the custom in Rūm, that when a princess was of marriageable age, all the princes and noblemen were invited to an assembly so that the princess might select a husband from among them.[2] The night before such an assembly was to be held for Katāyūn she saw in a dream a handsome young man of kingly appearance whom she selected as her husband in token whereof she gave him a bouquet of fragrant flowers. In the morning she awoke greatly excited and procuring a bunch of narcissi she entered the assembly surrounded by her handmaidens but to her utter disappointment she found none there who corresponded to the figure she had seen in her dream. So she came back to her apartments and wept bitterly. The next day another assembly was summoned, not of kings but of nobles in the hope that the princess might find one among them worthy of her choice. Gushtāsp attended this assembly under the assumed name Farrukhzād. Katāyūn again entered the assembly with a bunch of narcissi and as she looked around she recognized in Gushtāsp the hero of her dream. She approached him with joy and placed the splendid coronal upon his brow and received from him in return a token of love. Her father became so angry at the choice of one not of royal blood that he said he would behead both of them. He, however, withdrew the death-sentence at the intervention of his minister, but banished the couple without any money or jewellery. They settled in a village and managed somehow to live with the proceeds of the few gems that remained on the person of Katāyūn. Some time later, the king arranged for a display of polo and archery to be held in the riding-field attached to the palace and the bravest youths were invited to take part in it. At the persuasion of Katāyūn, Gushtāsp joined the exhibition and displayed such wonderful skill in polo-playing and archery that the curiosity of the king was roused and on questioning Gushtāsp he was surprised to learn that he was none other than his own

[1] I.e., Asia Minor or the Eastern Roman Empire.

[2] Compare *Swayamvara* (self-choice) marriage of Ancient India, see *Mahābhārata*, Adi Parva.

son-in-law whom he had banished from the palace. The king then repented of his conduct and immediately sought his daughter and begged forgiveness of her. Very soon after the true identity of Gushtāsp became known to Katāyūn and her father when Luhrāsp sent his other son Zarīr to bring back Gushtāsp to Īrān so that he might bestow the throne upon him. Gushtāsp and Katāyūn went to Īrān with Zarīr and the old king Luhrāsp put the crown upon the head of Gushtāsp.

The most important event in the long and glorious reign of Gushtāsp was the advent of Zoroaster. Gushtāsp embraced the new faith and becam its zealous and powerful propagator. Following the example of the king, his entire family, the nobles and the people of Īrān became converted to th new faith which soon spread beyond the borders of Īrān especially under the leadership of the two worthy sons of the king, Isfandiyār and Bashūtan. When Gushtāsp adopted the new faith, Arjāsp, the King of Tūrān, thrice invaded Īrān. On the first occasion, Gushtāsp defeated the Turanian king and in order to have peace and quiet resolved to retire to Sīstān for a few years. Some time before, he had imprisoned his son Isfandiyār. Taking advantage of the absence of Gushtāsp and the imprisonment of Isfandiyār, Arjāsp made another war. This time he became victorious and carried the two princesses Humāy and Bih Āfirīd as prisoners. On hearing the terrible news Gushtāsp hastened back to Īrān and declared war against Arjāsp, but he was hopelessly defeated and fled to the mountains where he hid himself in a cave. He, however, sent his minister Jāmāsp to request Isfandiyār to rescue his sisters. Isfandiyār at first replied to the minister with callousness but at last yielded to his entreaties. When Isfandiyār met his father he embraced him with tears and promised to resign his crown to him if he only succeeded in delivering his sisters from Arjāsp. Isfandiyār collected an army and proceeded to Tūrān and on reaching the outskirts bade his soldiers remain in hiding. According to a plan, he entered the country in the guise of a rich merchant named Kharrad and started a shop with the ostensible object of doing business.

One evening when the sun was setting, Humāy and Bih Āfirīd were sent from the palace to fetch water from a well in the town. As they were passing along the street with pitchers on their shoulders they stopped before the shop of Isfandiyār who immediately recognized them and hid his face from them. They entered the shop and narrated their pitiful plight with tears in their eyes and begged him to help them, if possible. Isfandiyār spoke soothing words to them. Humāy at once recognized him by his voice and so the secret was out. Isfandiyār assured his sisters that he had come to rescue them and warned them not to divulge the truth in any way. Isfandiyār next went to the king and told him that on his way to Tūrān the ship on which he had been coming had been overtaken by a severe storm and he had sworn to God that if he would reach Tūrān safely he would give a great feast as an act of thanksgiving. In this way he induced the king to send all the chiefs of the army to a feast which he proposed and it was arranged that the feast would be held on the ramparts. He



Mr. Ata Karim Burke, M.A.

further suggested that a fire would be lighted there to gladden the hearts of the nobles. The king, without having the least suspicion, agreed to all his proposals. So, all the chiefs attended the feast and drinking freely became soon intoxicated. A cloud of smoke arose from the fire and taking this as the signal which had been arranged by Isfandiyār, his army at once came up and surrounded the fort. Isfandiyār now entered into the palace roaring like a lion. Hearing his voice his sisters came out to him and he asked them to go to his warehouse and to wait there till the battle was over. Isfandiyār then hastened to the royal apartments, killed Arjāsp and took possession of the castle. Isfandiyār then released his sisters and restored them to his father.[1]

When, however, Isfandiyār asked his father to give him the throne in accordance with his promise, the wily old monarch prevailed upon him to accept the mission of bringing Rustam, the redoubtable Champion of Īrān who was alleged to have thrown off his allegiance to the Persian king, as a prisoner. Heroic combats followed between Rustam and Isfandiyār in which the latter was killed.

Gushtāsp was succeeded by his grandson Bahman.[2] Bahman married an intelligent and beautiful princess named Humāy. Shortly before his death, Bahman expressed his desire before all the members of his family and the nobles and the chiefs that Humāy should rule till she had a son or daughter of sufficient age to take charge of the kingdom. Accordingly, Humāy succeeded to the throne on the death of Bahman, and ruled with justice. Her aim was to establish peace and prosperity throughout the kingdom. She had, however, one great weakness, namely, love of power. When some time after she had a son, she concealed the infant and gave out that the child had died at birth. When the child grew eight months old, she placed the child in a miniature ark which she had built by a carpenter after binding a wonderful jewel on the child's arm and ordered the nurse to cast him away in an ark on the Euphrates at midnight. In the morning, the ark was recovered by a launderer who carried the lovely child to his wife. These poor people had no child and so they adopted the infant as their son and named him Dārāb as he was found in water. Dārāb grew to be a splendid youth. The poor washerman tried in vain to interest the lad in his own business. Dārāb developed an excessive fondness for the bow and arrow and he expressed a desire to become a knight. His loving foster-father in compliance with his wish placed him under the instructions of one skilful horseman.

Dārāb, as he grew old, became convinced that the launderer was not his own father and one day he extracted the whole truth from the washer-woman who gave him the jewels found on his person.

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[1] Compare this episode with the Hindu epic *Rāmāyana*, where Rāvana carries away Sītā and is rescued by her husband Rāma.

[2] There are historical grounds for connecting his long reign with that of Artaxerxes Longimanus (B.C. 464–424).

Meanwhile, peace and prosperity reigned in Īrān under the wise rule of Queen Humāy. She, however, suddenly received news that an army was coming from Rūm to invade her kingdom. She therefore ordered the warrior Rashnavād to gather an army and proceed towards Rūm. Dārāb took the opportunity of having his name enrolled on the list of the soldiers. When Humāy came out to review the army, she was greatly impressed by seeing Dārāb seated on his horse with kingly bearing. The army marched towards Rūm. One night in consequence of a heavy rain attended by a terrific storm, Rashnavād had to order a halt and ask his soldiers to seek refuge. Dārāb took shelter under an old and ruinous vault where he fell fast asleep. Rashnavād chanced to pass by the vault when a voice from the desert fell on his ear.

It was a voice that said:

'O ruined vault! be very circumspect!
Be careful of the monarch of Īrān.
He had not any shelter, friend or mate,
And so he came and slumbered under thee.'[1]

He collected some of his men and ordered them to search the vault. They soon came out with Dārāb. Hardly had they come out when the structure fell down with a terrible crash. Rashnavād suspected a deep significance in the wonderful incident and soon learnt from Dārāb himself his wonderful history. Dārāb was appointed leader of the army and he won the admiration of all by displaying wonderful bravery in the fight that followed in which he killed thousands of warriors of Rūm. The army returned in triumph to Īrān. Reaching the borders of Īrān, Rashnavād sent a letter to the Queen giving the details of the strange history of Dārāb and enclosed with the letter the gem, among other jewels, which she had bound on the arm of Dārāb before casting him adrift on the river. Humāy at once recognized Dārāb as her own son. She had a gorgeous throne prepared and placed Dārāb on it. She declared before the entire court that Dārāb was the son of Bahman and the lawful king. The joy of the people knew no bounds. Dārāb did not forget in his good fortune the launderer and his wife who had brought him up as their own son. He summoned them to his court and bestowed on them riches and jewels and they departed calling down the choicest blessing of God on his head.

Here ends the description of the early legendary history of Persia. The legends are believed in by Persians of all classes and are interwoven into the national history and national mind of Īrān.

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[1] Warner and Warner, *The Shāhnāma of Firdausī*, vol. V, p. 303.

A Rare Type of Shāh Jahān's Coin

By A. K. BHATTACHARYYA, M.A., P.R.S.

THE coin under discussion was kindly given over to the writer of this note for study, by Mr. M. Yusuf of village Koria, Howrah, who collected it from a co-villager of his. The specimen, one of silver, is in a very good state of preservation and, therefore, affords opportunities for a clear examination. The owner having desired my publishing the results of my study, they are embodied in the present paper.

The coin may be described as follows:

Emperor — Shāh Jahān
Metal — Silver
Date — 1046 (A. H.)
W. — 16 grns. approx.
S. — 1 cm.

Obverse

In circular area within double lines with dots between—

[شاه]
جہان بادشاہ
شاہ

Reverse

In circular area

اکبر آباد
ضرب ۱۰۴۶
سنه

Of Shāh Jahān's silver coins minted at Akbarabad and bearing the date A.H. 1046 (A.D. 1636-7) we have only a limited number so far discovered. One such is available in the collection of the Indian Museum, Calcutta. The specimen under notice, however, differs from the latter in that it has no honorific epithet for the mint-town, such as the usual دار الخلافة.[1] Here not only the epithet is wanting but the lettering and its arrangement are entirely different.[2] It will be noticed that in the obverse we have only faint traces of the horizontal stroke of شاه. The corresponding regnal year is not given. A coin of the same emperor issued from the same mint and dated the same year (A.H. 1046—regnal year 10) was among the Nadia hoard noticed by H. Nevill.[3] It is interesting to note that while the coin noticed by Nevill bears the honorific epithet (*Dār-ul-Khilāfat*), the present coin does not. This strengthens the statement that while the honorific epithet is invariable in the earlier issues of the mint,

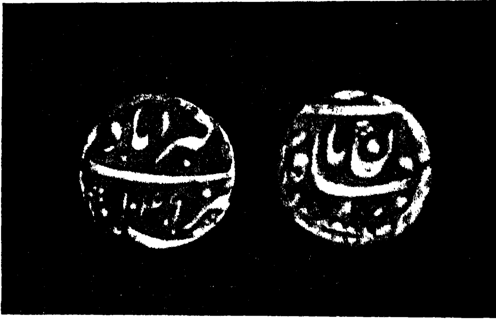
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[1] *Vide, C.C.I.M.*, III, *Suppl.*, No. 410, p. 44.
[2] *Ibid.*, pl. I, 410.
[3] *J.P.A.S.B., Num. Sup.*, XXXII, p. 473.

it was only optionally used on the coins struck later. The two issues here compared being of the same date offer a very interesting study in this behalf.

The probable mint-mark ﻻﻙ is shown below the horizontal shaft of ش in شاه on the obverse, though it is very much indistinct. This coin of Shāh Jahān struck in A.H. 1046 probably represents the smaller type of *nithār* (نثار) issued by the Emperor. It is a rare 16 gr. type of *nithār*.

The *nithār* coins, as is well known, were issued by Mughal Emperors for showering over some person or persons, e.g. the Emperor himself, the queen and the like, in celebration of some event, personal or official. Thus according to the *Tūzuk-i-Jahāngīrī*, Jahāngīr showered gold coins on Prince Khurram's (later Shāh Jahān) head on his victorious return from the Deccan, had 1000 *ashrafis* bestowed over the head of Empress Nūrjahān on her having killed four tigers and, according to the *Bādishāhnāmah*, Shāh Jahān celebrated the occasion of his daughter's recovery by a grand bestowal of the *nithār*-coins, etc. on her, and so on.[1] The present specimen being of the 16 gr. wt. type is not a *nithār* in the technical terminology in which, according to the *Tūzuk* and the *Bādishāhnāmah*, Jahāngīr and Shāh Jahān took it to represent a coin denomination, viz., a quarter-rupee.[2] It adds to the types of the already known types of the smaller *nithār* coins the other four types known being of 11, 22, 44 and 88 grs. of weight.[3]



Scale 2/1

In A.H. 1045 Shāh Jahān concluded an important political treaty with Bijapur and it is said that *nithār* were issued to celebrate the occasion.[4] It is quite likely that the present issue is one of those struck on the occasion. It may as well have been struck in celebration of the successful expedition against Coochbehar whose chief was subdued in A.D. 1637.[5]

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[1] S. H. Hodīvālā enumerates a number of occasions for the issue of *nithārs* and discusses their use in scattering on persons. See his *Historical Studies in Mughal Numismatics*, pp. 177 ff.

[2] *Ibid.*, pp. 182-3; *Bādishāhnāmah*, Bib. Ind. Text, II, p. 396, line 19- و ربع کہ به نثار گذارش شده; *Tūzuk-i-Jahāngīrī*, Tr. by A. Rogers, O.T.F., N.S., Vol. XIX, p. 11—'The half of Jahāngīrī I called *Sultānī*; the quarter, *nithārī*', etc.

[3] *J.P.A.S.B., Num. Sup., XXXII, loc. cit.*

[4] *Ibid.*, XXVII, pp. 136–8, also p. 211, see also *Bādishāhnāmah*, Text, pp. 145 and 178; Comp. Elliot and Dowson, *History of India*, VII, p. 53.

[5] P. Kennedy, *History of the Great Mughals*, II, p. 50.

Iranian Śraoṣa and Indian Skanda

By SUKUMAR SEN, M.A., PH.D.

THE Avestan deity Śraoṣa and the Indian deity Skanda-Kumāra-Kārttikeya-Guha have not a few common features which, so far as I know, have not been noted before. The Sanskritic equivalent of Śraoṣa is *śrauṣa* (a derivative from the aorist base of *śru* and literally meant 'obedience, allegiance') and it occurs as an epithet of two of the attendants of the Sun god in some of the mediæval iconographical texts. Thus, from a quotation by Sarvananda in the *Ṭīkāsarvasa* (middle of the twelfth century):

yamo'pi dakṣiṇe pārśve khyāto māṭhara-saṃjñāya,
pūrvadvāre haraguhau rājaśrauṣau krameṇa tau.

Here *rājaśrauṣa*, meaning 'obedient messengers of the king', qualifies Hara and Guha. In Avestan the deity has lost his proper name and is known only as Śraoṣa, being the obedient and watchful messenger of Ahura Mazda.

Both deities are young, goodlooking, swift, active and victorious. Śraoṣa is a killer of the demons (*jantā daēvayå drujō*), Skanda is the leader (*senānī*) of the army of the gods. The Iranian god is remembered for his victory over Aēṣma, the demon of lust and hate (in Brahmanic mythology this credit is given to Skanda's father Śiva, the *smarajit*, and in Buddhistic mythology to the Buddha, the *mārajit*), while his Indian counterpart is extolled as the killer of the demon *Tāraka*.[1] In Avestan the cock is the animal sacred to Śraoṣa. In later Hindu mythology Kārttikeya rides on a peacock (*mayūra*).[2] Śraoṣa is borne in a chariot drawn by four ruddy horses (*yim caθwārō aurvaṇtō auruṣa . . vazənti*). There is no reference to this in Brahmanical mythology, although as a satellite of the Sun god, like Aruṇa, he must have done so. In the *Ṛgveda*, however, there is a slight hint. In a hymn to Yama (X. 135) Kumāra (generally though unconvincingly interpreted as 'boy') is repeatedly mentioned with the chariot of Yama, 'the wheelless chariot' which has one pole but faces in all directions (*acakraṃ . . . ekeṣaṃ viśvataḥ prāñcam*). There is little doubt that the Kumara here is the prototype of post-Vedic Kumāra and a counterpart of Iranian Śraoṣa.

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[1] This may be a reminiscence of Indo-Iranian Śrauśa, the attendant of the Sun god who obliterates the stars and dispels darkness before sunrise. In Avestan there is abundant evidence of this aspect of the deity (Yasna LVII).

[2] *Mayūra* originally included game fowl as the Asokan usage shows.

Al-Biruni Millenary at the 21st International Congress of Orientalists in Paris, July 30, 1948

By Prof. SUNITI KUMAR CHATTERJI, M.A., D.Lit. (London)
Calcutta University (Delegate from India to the Congress)

THE personality of Al-Biruni as one of the greatest international scholars of history (the Millenary of whose departure from this world the *Iran Society* is now celebrating, by bringing out a Volume of Essays dedicated to the memory of Al-Biruni) has always attracted persons who take a broad view of human history and culture as an inter-connected and integral thing, and on the occasion of the 21st International Congress of Orientalists which was held in Paris in July, 1948, the Oriental scholars assembled there paid their homage to the spirit and the scientific work of the great orientalist and humanist, scientist and philosopher of nearly a millennium ago. Towards the close of the sessions of the Congress, a meeting was held in the premises of the *Fondations Nationales des Sciences Politiques* at 27 Rue Saint Guillaume in Paris, the main venue of the Congress, on the afternoon of July 30, 1948, in which were gathered a large number of delegates, men and women, from the four continents, including persons whose interests lay in other domains of orientalistic studies than Arabic, Iranian and Indian. Distinguished French and other scholars took part in the proceedings, and Professor Louis Massignon, the *doyen* of French Arabists, well-known as the author, among other works, of his two-volume study of Mansur al-Hallaj the Sufi mystic of Iraq in the 10th century A.D., was among the speakers. The Iranian Ambassador to France presided.

Professor Massignon discussed at length the all-embracing character of Al-Biruni's scholarship and personality and expressed his enthusiastic admiration for Al-Biruni which was very much appreciated. His Excellency Hassan Hassny Abd-el-Wahhab of Tunis spoke about an unpublished work of Al-Biruni, in Arabic, and exhibited the MS. of it (which was preserved in Tunis) to the audience. Dr. J. Filliozat of the Bibliothèque Nationale and the University of Paris, one of the most distinguished Indianists of contemporary France, discussed the Indian scholarship of Al-Biruni and laid stress on the importance of the influence of India and its great culture on the mind of Al-Biruni. Miss Indira Sarkar, daughter of late Professor Benoy Kumar Sarkar of the University of Calcutta (who was then studying in the University of Paris) introduced the *Iran Society* (*Bazm-i-Iran*) to the gathering and gave an account of the work done and intended to be done by the Society in connexion with the millenary of Al-Biruni.

The present writer spoke on the personality of Al-Biruni and his Indian scholarship. Al-Biruni was more than a mere scholar or Indianist. He was perhaps the most erudite and most cosmopolitan scholar of his age,

knowing as he did all the literature available in two languages—Arabic and Persian, and a good deal ot what was available to him in a third—Sanskrit. He was familiar with the fundamental works of Greek history, Greek thought and Greek science to which he could have access through Arabic translations. Being a person from Central Asia, he probably knew the remnants of pre-Muslim Turki literature which still was current. He was a great humanist, and with the objectivity and justice of science he appraised India's contribution to human thought, science and culture. The reference made by the speaker to a coin of Sultan Mahmud of Ghazna, Al-Biruni's patron, issued for his newly annexed Indian province of Panjab, with Sanskrit legends on side (including a translation of the Arabic *Kalima* giving the creed of Islam, and of the name of the *Hijra* era of Islam)—a coin which was probably inspired and the Sanskrit legend upon which might actually have been composed by Al-Biruni himself—created considerable interest in the meeting, as the Sanskrit legend indicated a practical support for the principle of cultural and linguistic autonomy for all peoples and formed the expression of an enlightened and cultured mind which was not exclusive but all-embracing in its outlook.

Altogether, the Paris function though confined to a single sitting was a great success, and gave a practical demonstration of present-day universal interest in an international personality like Al-Biruni in the intellectual sphere a thousand years ago.

The Al-Biruni Commemoration Volume

By Rev. Fr. V. COURTOIS, S.J.,
Secretary, Al-Biruni Celebrations Committee, Iran Society.

IT will be remembered that in 1946 the Council of the IRAN SOCIETY had resolved to prepare as part of the Millenary Celebrations of Al-Biruni a 'Commemoration Volume' to honour the memory of the great Muslim scholar. The Millenary was to be held in December 1948, but, as it has already been pointed out on a previous occasion, owing to the great changes which took place in India and the special difficulties which the country had to face at the dawn of its independence, the planned celebrations had perforce to be temporarily postponed. The preparation, however, of the 'Commemoration Volume' went on unhindered, and it is our pleasure to announce that the volume is now nearing completion. It is to be hoped that, if no untoward event happen, the volume will be out by the end of this year.

We are glad to acknowledge here the great interest and sympathy shown in our project by the Hon'ble Maulana Abul Kalam Azad, Minister for Education, Government of India, New Delhi. He has already reserved for the Government of India two hundred copies of the 'Commemoration Volume', and in order to give to the coming millenary celebrations the lustre which the memory of the great Al-Biruni deserves, he wished that the celebrations be sponsored by the Indian Council for Cultural Relations. The plans of the celebrations have not yet been finalized, but it is expected that the Council will soon make the required arrangements.

The 'Commemoration Volume' will cover approximately 350 pages of solid matter. There are twenty-two articles by leading scholars on a variety of subjects which show the extraordinary versatility of Abu Raihan Al-Biruni. These articles are entered according to the alphabetical order of their authors.

The volume opens with a Persian poem BE-YAD-I-ALBERUNI in honour of Al-Biruni by an Indian poet of repute, Khan Bahadur Raza Ali *Wahshat*, of Calcutta.

The first article is a detailed study of AL-BIRUNI'S CONTRIBUTION TO GEODESY by a great admirer and keen student of Al-Biruni, Syed Hasan Barani of Bulandshahar. Syed Barani is the author of a much appreciated Urdu monograph on Al-Biruni which has seen two editions.

The next article in Italian by a Professor of the University of Rome, Alessandro Bausani, draws a parallel between two great Muslim personalities, Babur and Biruni, L'INDIA VISTA DA DUE GRANDI PERSONALITA MUSULMANE: BABER E BERUNI. It is enlightening to see the reactions of these two great men before the mysterious continent of India.

The third study ALBERUNI AND THE RAMA-KATHA is by a Hindi scholar, the Rev. C. Bulcke, S.J., Although Al-Biruni may never have read nor seen a copy of the Rāmāyana, yet he knew quite a good deal about the Rāma story; Fr. Bulcke tells us how much he knew.

Prof. Dr. Suniti Kumar Chatterji of world-wide fame gives us then a learned article on AL-BIRUNI AND SANSKRIT. With a philological array of documents and proofs the author who masters both Sanskrit and Arabic, shows us how Al-Biruni tackled the delicate and difficult task of translating technical Sanskrit terms into Arabic.

The too short article of Mr. Jean Filliozat, Secretary of the 'Société Asiatique', Paris, on AL-BIRUNI ET L'ALCHIMIE INDIENNE opens a new field of research.

Next Prof. Francesco Gabriele of the University of Rome displays with great art and acumen Al-Biruni's quotations of Plato's LAWS in the famous *Tahqiq'al-Hind*: LE CITAZIONI DELLE LEGGI PLATONICHE IN AL-BIRUNI. The author traces back the quotations to their original.

The REMARKS ON AL-BIRUNI'S QUOTATIONS FROM SANSKRIT TEXTS by Prof. Dr. J. Gonda of Utrecht complete advantageously the other studies in the same trend.

In his article on THE ADVAITA DOCTRINE IN AL-BIRUNI Rev. Fr. H. Heras, S.J., Director of the India Historical Research Institute, Bombay, puts together what Al-Biruni knew of the Advaita doctrine.

Then comes an extensive study on AL-BIRUNI'S CONTRIBUTION TO COMPARATIVE RELIGION, by Prof. Dr. Arthur Jeffery of Columbia University, New York. The author shows that Al-Biruni's contributions in this field are far greater than is usually believed.

We next step on to mathematics with Prof. M. A. Kazim of the Aligarh University. His subject is AL-BIRUNI AND TRIGONOMETRY.

Mr. Abdur-Rahman Khan, Principal (retired) of the Osmania University, Hyderabad, gives a list of THE MINOR TRACTS OF ABU RAIHAN MD. IBN AHMAD AL-BERUNI. Some of these tracts have been since published by the Osmania University.

Prof. Dr. J. H. Kramers of Leyden takes us back to mathematics with a scholarly article on AL-BIRUNI'S DETERMINATION OF GEOGRAPHICAL LONGITUDES BY MEASURING THE DISTANCES.

Dr. F. Krenkow of Cambridge first reminds the reader of the correct spelling of the name of the great Muslim scholar, viz. *Beruni*; then he translates extensive extracts from the MANUSCRIPT SULTAN FATIH No. 3386.

Prof. Martino Mario Marino of the University of Rome gives us what might be called a pedagogical study of Abu Raihan. In a very original article the author studies Al-Biruni's method of exposition, L'ARTE DELL' ESPORRE IN AL-BIRUNI.

Mr. Louis Massignon of Paris explains why Al-Biruni chose to write in Arabic and extols the international value of Arab science. The title of the article is AL-BIRUNI ET LA VALEUR INTERNATIONALE DE LA SCIENCE ARABE.

The Vatican City is represented by Rev. Fr. G. Messina, S.J., professor at the Pontifical Biblical Institute. The learned author points to an aspect of Al-Biruni's work often forgotten or simply ignored in the profane world: his contribution to the history of Christianity especially of the less well-known sects of Asia Minor. Fr. Messina wrote a very interesting account of the beginnings of Christianity at Merv according to Al-Biruni: AL-BIRUNI SUGLI INIZI DEL CHRISTIANESIMO A MERV.

A paper which throws much fresh light on the sources of information of Al-Biruni is the interesting study of Prof. V. Minorsky of Cambridge on AL-BIRUNI'S INFORMANTS.

Next is a Persian work by a Professor of the University of Tehran, Dr. Muhammad Mo'in, on BA'Z-I FAWA'ID LUGHAWI-I KITAB AL JAMÁHÍR-I-BIRUNI, and a general conspectus of Al-Biruni's life and achievements in Urdu, AL-BIRUNI by Maulana Abdus Salam Nadvi of the Darul-Musannifin, Azamgarh.

Prof. Upham Pope, author of the rich 'Survey of Persian Art' presents a psychological study on the great scholar AL-BIRUNI AS A THINKER.

The volume ends with a very original article by prof. Dr. J. C. Tavadia of Santiniketan on AL-BIRUNI AND ORIENTALISTS, an article of general interest which will be read with delight.

Some Remarkable Illuminated Manuscripts of the Qur'ān in my Library

By SYED HASAN BARANI, B.A., LL.B.

Of the various fine arts patronized by the Muslims none perhaps received such an exceptional attention and achieved such heights of perfection as their art of fine Calligraphy. During more than thirteen centuries of the Muslim history this particular art assumed numerous forms in the different periods and countries of the Islamic world. And in no country, perhaps, the progress of this art has rivalled the incessant achievements of the Persian masters, who raised the various styles of their own to the inconceivable pinnacles of glory. The various styles of Indo-Muslim Calligraphy and other attendant arts of the book are generally extensions of the Persian forms, from which the former are nearly invariably derived.

The best Islamic Calligraphy as well as the best illumination and ornamentations were always and everywhere reserved for the Muslim Holy Book, and in order to judge the standard reached by the Islamic art of the book in any particular time and place the best method is to see the best available manuscripts of the Quran belonging to that particular period and locality. You will sometimes come across with the models which are marvels of their kind, nay, the very marvels of the scribe's art as a whole, serving as the most precious materials for a scientific study of the evolution of the Islamic art of writing.

With this view in my mind I have always loved to collect the best specimens of Muslim Calligraphy, and in my search for them have succeeded in acquiring some really noteworthy manuscripts of the Holy Book.

I propose at present to render a brief account of only two of them, and may continue to write about some others in the near future.

(1) A miniature Qurân 3″ × 2″ the written part of the page being $1\frac{1}{2}$″ × 1″ only, The whole text is covered on 425 pages of 19 lines each. It weighs about 2 tolas, and including the binding 5 tolas in all. It was written by Ariful *Haravi* (Arif of Herat) whose signature it bears on the margin at the end. He styles himself as Yaquti Sāni, the Second Yaqut. A unique and real specimen of its kind, it originally belonged to the private Library of the Moghul Emperor Aurangzib Alamgir, whose seal it bears on the last page with a note that it was admitted to his private (Khāliṣah خالصه) Library in the 32nd year of his reign. The first two pages as well as the last two are tastefully illuminated, while the written portion of the page is uniformly framed in golden lines, and the whole text punctuated with small golden circles, marking the ends of the verses, other punctuations in the text being marked in the red. The most marvellous thing about it is that the whole writing is visible and legible to the normal sight, and even a man of my age, now above 50, can read it with the glasses of a slightly above the normal power. The margins of its pages are quite full of golden letters indicating the paragraphs. The handwriting is most elegant and uniform throughout, and one is unable to understand how this miracle of perfection was actually performed. This small manuscript was encased in a most beautiful and artistic binding fully embossed with fine golden patterns, but unfortunately in its present condition the covers have been separated from the back; otherwise the binding is not much damaged.

It would not, perhaps, be out of place here to point out that of all the Moghul Emperors of India Aurangzeb had an exceptional interest in the Qurân and in the art of Calligraphy. After his accession to the throne he committed the whole of the Qurân to memory. The event is commemorated in the words Lauḥ-i Maḥfuẓ (لوح محفوظ)

'the Preserved Tablet', which according to the Abjad system indicates the year 1078 A.H. He himself practised the art of Calligraphy as a prince, and continued it to the end of his life. The contemporary historians say that he sent two copies of the Holy Book in his own Naskh handwriting to the sacred places of Mecca and Medina. On the illumination and binding of one of them he spent eight thousand rupees. He was very particular about the religious and secular education of his own progeny, and most of his 5 sons and 5 daughters, like himself, had committed the whole of the Qurân to their memories. It was his daily practise to recite a portion of the book in the morning and the noon. We have no doubt that this miniature Mushaf being so convenient to handle and to carry about was his constant companion in the last 18 years of his age.

(2) Al-Qur'ān 12″ × 9½″, the written pages being 8″ × 5½″. This is a superb illuminated manuscript scribed by Mīr 'Alī of Shiraz in 987 A.H., as shown by the note at the end to this effect.

كتبهُ و ذهّبهُ العبد مير على الكاتب الشيرازى غفر له سنه ۹۸۱ھ

'Written and illuminated in gold by the slave (of God) Mir Ali, a scribe of Shiraz May he be pardoned—the year 981 A.H.'

It belongs to the reign of Shah Tahmasp of Persia, who was a great patron of the art of Calligraphy, and himself wrote a remarkable hand.

It is well nigh impossible to convey the true idea of its grandeur, as its real beauty could be judged by a direct inspection only. The master has expended his whole art so lavishly and completely, and with such an enthusiasm, that it becomes difficult to estimate the time and expense which the execution of this manuscript should have cost him. It contains 470 pages. The paper is thick heavy and glazed, and of the best special make. The first eight pages as well as the last eight are fully illuminated, and present to the eyes a rich feast of the master's art at its best. Every single page by itself has received special treatment. On the margin you have beautiful medallions in gold and blue, two or more on every page. The first, middle and last lines on every page are written in the bold Thulth (ثلث) style in such a manner as to make a contrast of one page against the other. The whole surface on which the writing was done is very finely tinged in a slightly reddish colour. Every verse end is shown in golden circles, while the headings are framed in gold and blue. The text is tastefully framed on the right and the left in floral designs, the medallions standing out on the outer margins to heighten the whole effect. The Nasta'līq, Thulth, Naskh and even Shikasta styles of handwriting are all of the maturest types.

I have always wondered in what royal hands it should have passed, as it is unimaginable that such an extremely precious manuscript could have been written for ordinary hands; although no seals, signatures or entries profane the volume. In my own case it has taken years of waiting, and quite a treasure for a man of my means, to acquire it, and save it from oblivion. I have often wondered how one could really value such an art treasure, which, in my humble opinion, is worth its weight in rubies and diamonds only.

And the artist who himself considered it a masterpiece was conscious of its grandeur, and claimed it to be a miracle of his entire art. He has inscribed the two frontispieces, beautifully illuminated, with the following pregnant verse of the Qur'ān:—

« قالَ سبحانهُ ان اجتمعت الانس و الجن على ان ياتوا بمثل هذا القرآن لم ياتوا بمثله و لو كان بعضهم لبعض ظهيرا » ٥

'Says the Lord, "If all the mankind and the genii combine to produce a Quran like this, they will not succeed in doing so, even though some of them help the others."'

And the master's rapturous outburst in the sight of his own glorious creation resounds to the everlasting glory of Iran, the cradle of the arts, and the home of the great artists whose works belong to the orbit of entire human civilization.

Reviews.

Iqbál: The Poet and his Message. By Dr. Sachchidananda Sinha. Published by Ram Narain Lal, Allahabad, 1947. *Price Rs.*8. *Pp.* 50+512.

Scores of dissertations have appeared in Urdu and English on the life and poetry of Dr. Sir Mohd. Iqbál, the *Poet of the East*, after his death and the book under review is probably the last and the latest. [1] The outstanding feature of the book is that a comprehensive and a comparative study of Iqbál has been undertaken by the ripe, experienced, and versatile genius of Dr. Sinha in his own facile way occasionally lending a personal touch to the exposition thus making it all the more interesting. Iqbál's was the voice of a time much ahead of himself as he declared in his earliest books:—

بی‌نیاز از گوشِ امروز آمدم   من صدای شاعرِ فردا ستم
عصرِ من دانندهٔ اسرار نیست   یوسفِ من بهرِ این بازار نیست
نغمهٔ من از جهانِ دیگر است   این جرس را کاروانِ دیگر است

I am heedless of the ear of today;
I am the voice of the poet of tomorrow;
My time is not the knower of the secrets,
My Joseph is not for this market.
My notes are from the other world,
This tinkle is of the caravan elsewhere.

پس از من شعرِ من خوانند و دریابند و می‌گویند   جهانی را دگرگون کرد یک مردِ خود آگاهی

After me, my words are read, I am sought after and people say,
Lo, a person, who knew his Self has shaken the world topsy-turvy.

He has a definite message to convey. It is of the 'Realization of the Self' or the 'True Evaluation of the Ego' not in the way of Vedanta or Sufism, where it is pantheistic, but in his own inimitable way, he emphasizes the importance of the consciousness of the true position of Man. Man, to Iqbál, is the envy of angels and much sought after even by God Himself, when he says,

خُدا هم در تلاشِ آدمی هست

(Even God is in search of the Man)

فرشته گرچه برون از طلسمِ افلاک است   نگاهِ او به تماشای این کفِ خاک است

'The angel, though he may be immune from the charm of the skies,
Yet his eye is on the manifestations of this handful of dust.'

'Know Thyself' has been interpreted by optimists and pessimists in their own way. The former have tried to realize God in Man and the latter have advised man to reduce himself to naught for the same realization; but Iqbál says that man should feel proud of his designation as man. He attributes the immanence of God to His

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[1] *Iqbál-i-Kámil* by Maulana Abdus Salám Nadvi is the latest, which appeared in January, 1949 and covers a complete field of Iqbál's life, poetry, message and his influence. A review of it will appear in some future issue of *Indo-Iranica*. (Hira Lall Chopra.)

search after Man. In a long poem, the first and the last verse of which is given below, the same quest of God is emphasized:—

ما از خدای گم شده‌ایم او بجستجو است　　چون ما نیازمند و گرفتار آرزو است

در خاکدان ما گهر زندگی گم است　　این گوهری که گم شده مائیم یا که اوست

'We have been lost by God and He is in search of us;
Like ourselves He is needy and chained with desires.'

In this earthen universe of ours, the Gem of life is lost;
This lost gem is we or He ?

He elevates Humanity to a position higher than Divinity. Referring to the creation of man, he says:

نعره زد عشق که خونین جگری پیدا شد　　حسن لرزید که صاحب نظری پیدا شد

Love yelled that a bleeding heart is come into existence;
While Beauty trembled that a person with an insight is born.

And again,

عروجِ آدمِ خاکی سے انجم سہمے جاتے ھیں　　کہ یہ ٹوٹا ھوا تارا مہِ کامل نہ بن جائے

'The stars tremble at the phenomenal rise of the earthen man.
Lest this fleeting star may become a full moon.'

In the book under review the charge of communalism is levelled against the poet. 'Those who accuse him of narrow patriotism and communalism', in the words of Sir Abdul Qadir, a life-long friend of Sir Mohd. Iqbál 'base their criticism on a superficial reading of Iqbál's poetry and on an inadequate comprehension of the stages through which his poetical thought passed in the course of its gradual evolution.' (*Great Men of India*, page 567.)

Iqbál, no doubt, has his own standards and criteria. He measures everything with the yardstick of Islam. He does not make any allowances or concessions for human weaknesses and wants the ideals to be followed up to their perfection by the Muslims. His message is not of idle idealism, but of action, and more action and continuous action. He does not align himself with stereotyped Sufis, whose philosophy to him, is full of inertia and parasitism; but he is one with Rúmi and others of his way of thinking, whose philosophy of action finds favours with him and is in perfect concord with the Islám of Prophet Mohammad. His message, اگر خواهی حیات اندر خطر زی 'If you want life, live in danger', and 'زمانه با تو نه سازد تو با زمانه ستیز 'If time does not favour you, you grapple with Time', amply testify to this attitude of his. His message is universal and is for everyone but the language and terminology employed are no doubt Islamic.

The objection of the author that the language employed by Dr. Iqbál for his poetry 'is so highly over-Persianized and interlarded with grandiloquent and sesquipedalian phraseology, which would be designated Bombastes Furioso' is justified only to this extent that Iqbál has no fascination for the poetry of the old school, which mainly deals with the nightingale, rose, spring, beloved and her tresses, wine, cup-bearer and other allied subjects; but he, in his efforts to make his poetry up to date, dealing in subjects more physical than metaphysical employs metaphors and similes, which are most modern and at places virgin and original, thus making the language ornate and at times slightly ambiguous but never unmusical. The author of this work well realizes that since the beginning of the twentieth century, under the inspiration of our British masters, constant efforts were being made to draw a wedge between everything indigenous including poetry and fine arts on communal lines. Our politics, our language and our culture were made to be presented to us as Hindu and Muslim.

Hindus tried to over-Sanskritize Hindi and Muslims to over-Persianize and Arabicize Urdu and both were manoeuvred to break away from each other politically as well as culturally, the culmination of which has been evidenced in the partition of the country and the creation of Pakistan. Few writers in India during that period could find any escape from it.

'The popularity achieved by Iqbál in his lifetime', according to Sir Abdul Qadir, 'has scarcely a parallel in India so far as any writer of Urdu is concerned'. He wanted to educate Muslims—a majority of whom was labouring under an inferiority complex. It was for the uplift of these Muslim masses that he prepared the educated Muslims to propagate his philosophy of the *Realization of the Ego* and the favourable and successful results of it can be seen in the young men of the Punjab, who conned to rote a major portion of Iqbál's poetry. In the words of Pt. Jawaharlal Nehru 'Though the mentality of the Moslem masses and the new growing middle-class was shaped essentially by events, Sir Muhammad Iqbál played an important part in influencing the latter and especially the younger generation ..... He was influenced by the circumstances then prevailing and the mass feeling among the Moslems, and he himself influenced and added to the intensity of these sentiments ..... He supplied in fine poetry ..... a philosophic background to the Moslem intelligentsia ..... His popularity was no doubt due to the quality of his poetry, but even more so it was due to his having fulfilled a need when the Moslem mind was searching for some anchor to hold on to.' (*Discovery of India*, page 292.)

As to Dr. Sinha's remark based on the statements of Prof. Poure Daoud and Ali Asghar Hikmat, that Iqbál's Persian poems were known only 'in a few literary circles', one should revert to the Masnavi of Malik-ush-Shuara Bahár سلامِ بہار بہ ہند 'Salutations of Bahár to India' given in the January 1947 issue of *Indo-Iranica*, wherein Bahár, a poet more famous than either Poure Daoud or Hikmat so far as Persian poetry is concerned, writes:—

قرنِ حاضر خاصهٔ اقبال گشت   واحدی کز صد هزاران بر گذشت

شاعَران گشتند جیشی تار و مار   وین مبارز کرد کارِ صد سوار

'The present age was notably for Iqbál,
He alone surpassed thousands of poets,
The poets, were like unto a defeated army,
And this warrior did the work of a hundred horsemen.'

(*Tr. by Dr. Mohd. Ishaque.*)

Bahár concludes his Salám with a message to India in the words of Iqbál,

شمّهٔ گویم در استقبالِ تو   این نه من گویم که گفت اقبالِ تو

زندگی جهد است و استحقاق نیست   جز بعلمِ انفس و آفاق نیست

گفت حکمت را خُدا خیرِ کثیر   هر کُجا این خیر را دیدی بگیر

فارغ از اندیشهٔ اغیار شو   قوّتِ خوابیدهٔ بیدار شو

'I'll tell thee something about thy future,
I do not say this rather Iqbál has said,
"Life is a struggle and not a matter of right,
'Tis nothing but the knowledge of Self and the universe;
God hath called learning a great blessing,
Where'er thou findest this blessing acquire it;
Be free from minding others,
A dormant force thou art, awaken".' (*Tr. by Dr. Mohd. Ishaque.*)

Sir Abdul Qadir, while narrating how Iqbál was granted knighthood, says that a certain guest staying with the then Punjab Governor expressed a desire to go and see Iqbál as 'during his travels in Iran and in parts of Russia he found people reading the Persian poems of Iqbál and admiring them'.

Iqbál himself was conscious of the influence his poetry wielded in Iran when he wrote نوای من به عجم آتشِ کهن افروخت 'my muse has rekindled the old fire in Iran.'

He was at the same time proud of his Indian culture and heritage and remarked,

مرا بینی که در هندوستان دیگر نمی‌بینی　　برهمن زادهٔ رمز آشنای روم و تبریز است

You look to me and you will not find another like me in India,
Of Brahmin-descent, who is well-versed with the secrets of Maulana Rumi and Shams Tabriz.

تنم گُلی ز خیابانِ جنّتِ کشمیر　　دِل از حریمِ حجاز و نوا ز شیراز است

'My body is a flower from the orchard of the paradise of Kashmir,
My heart is from the sanctuary of Hejaz and my language is of Shiraz.'

He was thoroughly disappointed with the intellectual spiritualism and materialism of today. For the realization of the secrets of creation, love, according to him, is the only requisite qualification, as he says,

مقامِ عقل سے آسان گذر گیا اقبال　　مقامِ عشق میں کھویا گیا وہ فرزانہ

بےخطر کود پڑا آتشِ نمرود میں عشق　　عقل ہے محوِ تماشائے لبِ بام ابھی

'From the stage of wisdom Iqbál passed through easily,
But in the valley of Love, that intelligent man was lost.
Recklessly Love jumped into the fire of Nimrod,
The wisdom is still gazing in wonderment on the roof.'

گذر جا عقل سے آگے کہ یہ نُور　　چراغِ راہ ہے منزل نہیں ہے

Pass beyond wisdom, because this light
Leads only towards the goal and is not a goal in itself.

میشود پردهٔ چشم پرِ کاهی گاهی　　دیده‌ام هر دو جهان را به نگاهی گاهی

منزلِ عشق بسی دور و دراز است ولی　　طَی شود جادهٔ صد ساله به آهی گاهی

در طلب کوش و مده دامنِ اُمید ز دست　　دولتی هست که یابی سرِ راهی گاهی

'My eyelids at times become as light as a blade of grass,
I have surveyed both the worlds at times with a single glance,
The stage of LOVE, though very far and distant,
Sometimes a hundred years' journey is traversed by heaving a sigh,
Try hard for the fulfilment of your desire and don't be disappointed,
This is a wealth which you sometimes come across scattered by the roadside.'

Iqbál is so much disgusted with the ways of this world that he is compelled to say it with Umar Khayyám,

Ah Love, could thou and I with Fate conspire,
To grasp this sorry scheme of things entire,
Would not we shatter it to bits—and then,
Re-mould it nearer to the Heart's Desire !

گفتند جهانِ ما آیا بتو می‌سازد　　گفتم که نمی‌سازد گفتند که برهم زن

'Fates enquired of me if the world is in accord with me,
I replied, "No, it is not", they ordained that it should be turned over.'

There is one current of thought running through in all his Urdu, Persian and English writings. The difference is only of words and degrees. His message of creative and continuous action is contained in his poetry. He is a fighting and an aggressive poet, who believes even in destroying that part of the universe, which does not yield profitable fruit to the common man.

جس کہیت سے دھقان کو میسّر نہیں روزی   اُس کہیت کے ہر خوشۂ گندم کو جلادو

Each bushel of wheat of that plot should be burnt,
Which does not yield livelihood to the tiller of the soil.

Iqbál has a fascination for the hawk and considers him to be the ideal Sufi in accordance with the principles of Islam. The hawk is self-respecting and graceful, who does not take the flesh of another's prey, believes in detachment and does not make a nest for himself, soars high, loves solitude and is far-sighted.

He is against the inert Sufis; so his strictures on Háfiz and others of his way of thinking, were the outcome of his genuine feelings. He derided this passive Sufism, which is like a pill of opium and disables Sufi from doing any creative work in the world. Iqbál, however, has got his own notions of Sufism based mostly on Rumi.

Dr. Sinha has discussed both positive and negative aspects of his poetry thus affording an opportunity to his readers to form an unbiased estimate of his poetry and the message contained in it. Iqbál is primarily a poet of action and has positive contribution to make towards the right understanding of things and forces working around him, which tend the world to break into pieces. Imperialism and Communism are to him nothing but facets of Materialism thriving at the cost of spiritual ways of living. He does not approve of the Western Democracy,

متاعِ معنی بیگانہ از دون فطرتان جوئی   ز موران شوخیٔ طبعِ سلیمانی نمی‌آید
گریز از طرزِ جمہوری غلامِ پختہ کارے شو   کہ از مغزِ دو صد خر فکرِ انسانی نمی‌آید

اس راز کو اک مردِ فرنگی نے کیا فاش   ہرچند کہ دانا اسے کھولا نہیں کرتے
جمہوریت اک طرزِ حکومت ھے کہ جس میں   بندوں کو گنا کرتے ھیں تولا نہیں کرتے

'You are seeking the wealth of Truth from low-bred people,
The cleverness of the temperament of Solomon cannot be expected from ants,
Run away from Democracy and be a confirmed slave,
Because from the heads of two hundred donkeys a human brain cannot be created.'

This secret has been divulged by a European,
Although the wise do not give out this secret,
Democracy is the way of Government in which,
Heads are counted and not weighed.

The independent India, in its formative period, can benefit advantageously from Iqbál's message and poetry, which are not merely idealistic and utopian in their outlook, but can safely be reduced to practical forms and shapes.

Dr. Sinha's book places before us some aspects of Iqbál analyzed threadbare. In the light of his comments, we can have a fuller and a brighter picture of him (Iqbál) by turning to his writings in original in Persian and Urdu. Dr. Sinha has undoubtedly put all lovers of literary criticism into obligation by giving them this independent and unbiased estimate of Iqbál and his poetry. It presents a very high standard of hard work and workmanship employed in the preparation of this comparative and comprehensive study of the poet. All extant literature on Iqbál has been made use of and a dispassionate view of his poetry and the trend of his philosophy has been taken

by Dr. Sinha in a way all his own. Valuable quotations from all writers on Iqbál add to the force of Dr. Sinha's arguments. An index and more copious extracts from poet's writings are sure to enhance the value of the book if added to the second edition. The book contains very valuable appreciations appended to it by some literary luminaries like Dr. Sir Tej Bahadur Sapru, Nawab Yar Jang, Dr. Amar Nath Jha and Dr. Sir Ahmad Hussain Nawab Amin Jung Bahadur.

On the whole the book is excellently got up and it envisages a new literary era wherein the poets of the recent past are so frankly and fairly discussed with lucidity enthusing coming generations to derive the maximum benefit out of these philosophers who blend the past happily with the present and lay the foundations of a prosperous future.

It is really remarkable on the part of Dr. Sinha to have brought forth such literary *gems of purest ray serene* even at this advanced age.

HIRA LALL CHOPRA.

Four Eminent Poetesses of Īrān with a brief survey of Īrānian and Indian poetesses of Neo-Persian—by M. Ishāque, B.Sc., M.A. (Calcutta), Ph.D. (London), Lecturer in Arabic and Persian, University of Calcutta. Published by the Īrān Society, 159-B, Dharamtala Street, Calcutta. Cloth Bound. Pages viii, 100. Price Rs.15.

Women in Īrān have played an important part in the enrichment of Persian Literature from fairly early times. The book under review deals with the poetry of Rābi'āh of Quzdār, Mahsatī of Ganja, Qurratu'l-'Ayn—a Bābī Martyr and Parvīn-i-I'tiṣāmī along with a brief survey of all poetesses in the Persian Language.

The treatment of the subject by the author to say the least, is excellent. All biographical, historical and literary data regarding these poetesses is systematically arranged and all available material marshalled in these few pages. The various readings and conflicting views are given with the logical and decisive choice of the author.

The English rendering of the citations from the authors with their originals in Persian, is very poetic and idiomatic and provides a happy independent reading.

Over a hundred poetesses of Persian are described in the Appendix prominent among whom are, Buzurgī, Farkhunda, Gul-badan Bigum, Jahān Ārā Bigum, Jahān Bigum, Masturāh, Mihrī, Nīmtāj Khānum, Nūr Jahān, Sayyidah Bigum, Shāhīn, Shāh Jahān, Sultān and Zību'n Nisā with extracts from their poetry affording 'a nucleus for a bigger structure for some future research worker in the field'.

The get-up of the book is excellent and a masterly workmanship of the famous Baptist Mission Press. The book is illustrated with a reproduction of a rare painting of Nūr Jahān, a photograph of Parvīn-i-I'tṣāmī with a facsimile of her writing and the coin of Jehāngīr and Nūr Jahān. For all libraries, schools, colleges and universities as also for all lovers and patrons of Persian Literature, the book is indispensable. All sale proceeds of the book, published under the Ishāque Publication Fund Series will go to Īrān Society, 159-B, Dharamtala Street, Calcutta, established to cement Indo-Īrānian cultural relations. State Education Departments and Central Education Ministry will do well in purchasing copies of this book for distribution to the libraries of institutions under them.

HIRA LALL CHOPRA.

Islāmic Festivals and Celebrations (in Hindi)—by Mahesh Praṣād, Maulvī Ālim Fāzil, Head of the Departments of Arabic, Persian and Urdu, Banaras Hindu University, published by Ālim Fāzil Book Depot, Allāhabād. Pages iv, 96. Price Rs.1-8-0,

The learned author of the book describes the genesis and the modes of celebration of Islāmic festivals of M'irāj, Shab-i-Barāt, 'Īd-ul-Fitr, 'Īd-uz-Zuhā and Muharram in various Islāmic countries as witnessed by the author during his travels in Īrān and other Middle East countries. The book is written in Hindi to meet the need of the

hour and to acquaint Hindus with Muslim religious festivals. The book is sure to create a better understanding among the two major communities of India and bring them closer to each other. Students of Islām will benefit by its study.

HIRA LALL CHOPRA.

Persian Psalms (Zabūr-i-'Ajam)—Translated into English verse from the Persian of the late Sir Muhammad Iqbāl by Arthur J. Arberry, M.A., Litt.D., Sir Thomas Adam's Professor of Arabic in the University of Cambridge. Published by Shaikh Muhammad Ashraf, Kashmīrī Bāzār, Lāhore. Pages xii, 128. Cloth Binding. Price Rs.7-8-0.

Shaikh Muhammad Ashraf of Lāhore deserves thanks of all lovers of Iqbāl's poetry by presenting to the world an English rendering in verse of the parts I and II of Zabūr-i-'Ajam, a collection of Iqbāl's Persian lyrics. Lyric in Persian poetry is a vehicle for the expression of all kinds of thought and Iqbāl has made use of it for the expression of his individual message, which runs continuously in all his works. After attentively studying the expositions of Iqbāl's thought, the reader will be ready to recognize the special meaning and import which lie behind the poet's use of common words and images. The message of Iqbāl is vibrant with hope and high endeavour. It is the revelation of the vision of a great thinker who saw in these sorely troubled times, the dawn of a new age.

Iqbāl has been considered a great moulder of Muslim youths. They have made him their ideal and a guide for the solution of their worldly problems. After his death in 1938, Iqbāl has found favour with many authors and scores of books on Iqbāl's poetry and philosophy have appeared. The book is a distinct contribution to the understanding of Iqbāl in all his freshness and originality.

This translation besides being metrical is faithful to the original. It forms a companion volume to Iqbāl's earlier work *Asrār-i-Khudi* translated into English as *Secrets of the Self* by Prof. R. A. Nicholson of Cambridge, also published by Shaikh Muhammad Ashraf.

HIRA LALL CHOPRA.

Editorial note on the Tuḥfatu'l-Muwaḥḥidīn

WE have great pleasure in publishing in this issue of the *Indo-Iranica* a small work in Persian named 'TUḤFATU'L-MUWAḤḤIDĪN' (A Gift to the Unitarians) by the late Raja Ram Mohan Roy, the founder of the Brahmo Samaj faith. The work is a critical review of the principal religions of the world from the unitarian standpoint of view. Though its subject-matter does not come within the purview of this quarterly, yet it is published here because it has been written by an erudite Hindu social reformer of India. The article introducing the author and his work from the learned pen of Dr. Kali Das Nag will surely make the work more interesting. The style in which the work has been written and the technical terminology used in it, definitely go to show Raja Ram Mohan Roy's mastery over the Persian language. The book, written in Indian classical Persian, went through three editions in the years 1804, 1859 and 1918. A good many printing mistakes in the former edition have been corrected here. But unfortunately the two verses of the *Qur'án* referring to idolaters quoted by him have been misinterpreted. They do not refer to the idolaters or polytheists in general, rather they refer only to those idolaters or polytheists who were at war with the Muslims in Mecca and violated the treaty they had made with them. The following lines taken from the foot-notes (No. 1033 on p. 397 and No. 2294 on p. 975, 1920 edition) of '*The Holy Qur'án*' by Muhammad Ali will clear the position:

'The clear exception of the last verse shows that by the idolaters here are meant, not all idolaters or polytheists wherever they may be found in the world, nor even all idolaters of Arabia, but only those idolatrous tribes of Arabia assembled at the pilgrimage who had first made agreements with the Muslims and then violated them.'

'This passage mentions the only case in which prisoners of war can be taken, and thus condemns the practice of slavery, according to which men could be seized everywhere and sold into slavery. Here we are told that prisoners of war can only be taken after meeting an enemy in regular battle, and even in that case they must be set free, either as a favour or after taking ransom.'

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[1] See page ١٩ of the text.

Raja Rammohan Roy

By DR. KALIDAS NAG, M.A., D.LIT. (Paris)

HINDU and Islamic cultures found their first modern harmonizer in Rammohan Roy, a son of the Hooghly district of Bengal. In that district we noticed the Catholic Portuguese and the French, the Dutch and the British Protestants, jostling for position and profit from the 16th to the 19th century. But long before that, in the quiet rural surroundings, the Hindu and Muslim systems of education and culture were collaborating—within 70 years of Aurangzeb's death (1707). With his mother-tongue *Bengali* Rammohan was studying elements of *Sanskrit* as well as *Persian* and *Arabic* from the village *Munshi*. Just as he expanded his Sanskrit training in Benares so did he regarding his Islamic studies at Patna. Knowledge of Islamic laws, and incidentally of Arabic and Persian, was indispensable for a young man aspiring after public life, for the court language was Persian. But Rammohan's mastery of Persian and Arabic was much beyond merely professional needs. This was proved when, his so-far little known and neglected book *Tuhfat-ul-Murahhidin* was discovered in several places: (1) Original edition of Murshidabad (? 1800–1804); (2) second edition of 1859 and its manuscript copy in the Oriental Department, British Museum (MSS. No. 4738); (3) *Tuhfat-ul-Muvahhidin*: a tract on the superiority of pure Deism, summarized in Arabic and expanded in Persian pp. 38 (litho) Azimabad, Patna, 1898, etc. etc.

In 1883 exactly when the 50th Death Anniversary of Raja Rammohan Roy was to be celebrated (after his death in Bristol in 1833) Raj Narain Bose, President of the Adi Brahmo Samaj, requested his friend Maulavi Obaidullah El Obaide (father of Sir H. Suhrawardy, Vice-Chancellor, Calcutta University) to translate from Persian into English that important tract which was Rammohan's 'gift to the Monotheists'. The translator himself admits that the book was written in an 'abstruse Oriental style' and 'full of Arabic logical and philosophical terms'. Thanks to this valuable collaboration, the book could be published (25th August, 1884) for the benefit not only of the Monotheists of India but of all the liberal thinkers of other countries.

Rammohan gives an *Arabic* Preface to his Persian tract and at its end casually refers to his Arabic treatise (not so far traced!) *Manazarat-ul-Adyan* or Discussions on various Religions. This was something like the Dialogues of Plato, where 'two or more persons are introduced to discuss a given subject'. A thorough search should be made as to whether any private or public library possesses a copy of the lost *Manazarat*. In the *Tuhfat* Rammohan Roy refers to the disputes of 72 Muslim Sects and Dr. Sir Brojendranath Seal observes: 'It was Islamic culture, the culture of Baghdad and Bassora (Basra) filtered through an Indian Madrassa, that

first woke the boy's (Rammohan's) mind. Euclidean geometry, the categories of Porphyry's Logic through the Arabic Mantiq, lyrical raptures of Persian *ghazals*, felt in the blood, though but dimly apprehended at the time, first opened his mind's eye. And thus did Afflatun (Plato) and Aristu (Aristotle) of old Greece visit the Brahmin boy in an Arabic guise' (*vide*: R. Roy, *The Father of Modern India*, pp. 95–109).

So this Zabardust Maulavi Rammohan Roy knew thoroughly the Qur'ān Sharif, Muslim Jurisprudence and also the polemics of the 63 schools of Muslim Theology. He was specially influenced by the free thought and universalistic outlook of the Muslim rationalists—the Mu'tazalis of the 8th century, and the *Sufis* whose words and doctrines are quoted frequently. The writings of the Muslim Unitarians—the Muwahhidin's were among the most powerful of the formative influences on the Raja's mental growth.

He learnt also Hebrew and Syriac to understand better the Old Testament, just as he learnt Greek and Latin to read the New Testament critically, as the Christian Missionaries realized to their discomfiture, when they engaged Rammohan Roy into controversy over Trinitarian Christianity.

That was a most remarkable achievement for a young man working in Bengal when there was neither any University nor a good College. He was trained in our traditional *Tols* and *Maktabs*, acquiring the foreign language, English much later, when he felt drawn to service under the East India Company (1800-1814). He kept up his studies on Islamic culture and was reported to have written some Persian tracts and partly the life of the Holy Prophet for whom he had great veneration. He was duly appointed the legal representative and *de facto* Ambassador by the then Emperor of Delhi, Akbar II, who conferred (1828) the title of *Raja* on Rammohan Roy. So he sailed away to England (1830), where he was received with due respect by the aristocrats and royalties, although the East India Company tried to ignore him.

In 1814 Rammohan Roy settled down in Calcutta and began publishing books, tracts and journals to show that *monotheism* could be the greatest unifying factor in our national and international life. He was ever the champion of Freedom for all and especially of the Freedom of Speech and of the Press. In 1822 he started, along with his Bengali journal *Sambad Kaumadi*, the Persian journal *Mirat-ul-akhbar* (already discussed in our Iran Society Journal) which he published in Calcutta and voluntarily suppressed as a protest against the unfair British Press censorship. Rammohan Roy also championed the cause of Indian womanhood and fought successfully for the abolition of *Suttee* or burning of widows. But his noblest gift was the establishment of the first monotheistic Unitarian Church—the *Brahmo Samaj* (Aug. 1828) of India where one and all can join in offering prayers to One God, Father of us all. The Trust Deed of the Samaj was the noblest tribute to his tolerance and respect for all religions, as attested by many leaders of different communities who participated in the Centenary of the foundation of the Brahmo Samaj (1928) and the death centenary of Rammohan Roy (1933)

presided over by Dr. Rabindranath Tagore, at the Senate Hall of the University of Calcutta.

Rammohan Roy attended the meeting of the Royal Asiatic Society of London (1830), and as the Hony. Member (elected in 1823) of the Asiatic Society of Paris he visited France in 1832 just one year before his premature death at Bristol (27th Sept., 1833). Through the English translation of his works and his other writings in English, Rammohan came to be known in many cultural centres of Europe and America. But we should now make an endeavour to ascertain if any of his works reached our neighbouring countries of Asia, especially of the Near East—through Arabic and Persian.

الغرض افراد مفهوم خداع و انخداع باعتبار افراد و ترکیب و وجود و عدم به چهار قسم اند - یکی گروه خادعین که قصداً برای رجوع عوام الناس اختراع و ابتداع عقائد ساخته خلائق را مضطرب و متفرق می‌نمایند - دوم طائفۀ متخدعین که بلا تفتیش حقیقت حال رجوع بدیگری می کنند - سوم فرقه خادعین و متخدعین که باوجود اعتقاد بدیگری تحریک رجوع بطرف خود می‌نمایند - چهارم آنانکه بعون الله تعالی نه مصدر خداع نه محل انخداع اند - حافظ : * بیت *

مباش در پی آزار و هرچه خواهی کن
که در طریقت ما غیر ازین گناهی نیست

این چند جمله را که مختصر وهم مفید مطلب به اعتقاد این فقیر الی الله الغنی است بامید اینکه صاحبان طبع سلیم بنظر اصلاح و انصاف ملاحظه فرمایند اغماضاً از نفاق ذوی العناد و التعصب ترتیب دادم و تفصیل این مقدمات را حواله به مناظرة الادیان نمودم *

تمت تحفة الموحدین

و جهت احتراز از تصرف ناسخین بعد سالها از ابتدای ترتیب این اوراق چند الحال آنرا بقالب طبع آوردم مخفی مباد که غرض از استعمال الفاظ مشعر بر استدعا (استعاذه و دعا) و صلوة و سلام صرف تتبع مراسم متقررۀ مصنفین عرب و عجم بود *

که انتقال از یک ملت بطرف ملت دیگر منجمله رسوم و عادات انسانی است
معهذا عطا کردن باری قوت ادراک و حواس جداگانه را بر هر فرد بنی آدم
دال برین معنی است که تتبع قوم خود که خاصه اکثری از حیوانات است
نه نموده در هر باب عقل را در تمیز خیر و شر بامداد مسائل علمیه دخل داده
باشد که عطای نعمت عقل از مبدء فیاض عبث متصور نشود و اینکه ارباب
مذهب نظر بر قلت عدد موحدین افتخار جماعت خود می کنند باید دانست
که حقیت قول موقوف بر کثرت قائل و بطلان روایت بر قلت راوی نیست
زیرا که الحق احق بالاتباع و لو کان خلاف الجمهور نزد طالبان حق
مسلم الثبوت است معهذا در صورت صدق این کلی اعنی قلت قائل موجب
بطلان قول است فتور عظیم در بنای هر یک مذهب لازم می‌آید زیرا که
در ابتدا سوای واضع آن و چند کس از تابعین همرازش که بر قول همان
اشخاص جدید متحد الغرض بنای هزارها کتب مطول و ادلهٔ مبسوط مثل
بنیاد کوهی بر کاهی یافته می‌شود نبودند حال آنکه رجوع به مبدأ مطلق
اصل الاصول جمیع ادیان است کسانیکه الهام مخترع خلق را ترجیح بر وحی
طبیعی من جانب خالق که عبارت از قوت تأنس با یک دیگر و عقل ممیز
خیر و شر است، داده بجای تالیف قلوب خلایق بلا تفرق هیئات و الوان
و بدون تجسس عقائد و ادیان که عبادت صافی مقبول خدای خالق طبائع است
اصوات موضوعه و حرکات مخصوصه را باعث غفران و فیضان معبود تصور می کنند
فی الواقع آنها ادعای تصرف بر ذات باری و اظهار اینکه افعال جوارح و خطور
قلبی قادر بر تبدیل حالت رب عدیم التغیر است می‌نمایند حاشا حرکات ممکن
موجب رجوع واجب از قهر و اغماض بطرف عفو و التفات می‌توان شد تامل
ادنی برای افشای این بدعت صریح کفایت می کند ۔ * بیت *

چندین فنون شیخ نیرزد به نیم خس
راحت بدل رسان که همین مشرب است و بس

و تربیت افراد انسان را باوجود چشم کور می‌سازد و با وصف گوش کر می کند
این مغالطه ایشان بدو جهت فاش می‌شود اولاً قولش اعنی بر تقدیر ثانی
در اختیار آن با کی نیست غیر مسلم است زیراکه ایمان بحقیقت هیچک شیء
بعد اعتقاد وجود آن شیء هر فرد از افراد انسان را حاصل می‌شود و اعتقاد
وجود اشیای مستبعد العقل و مخالف تجربه در حیز اختیار ارباب بصیرت نیست
ثانیاً در صورت اختیار آن از وفور جهل و قلت تجربه محل ضرر و تکلیفات لا طائل
و صفات ردیه مثلاً تعصب و انخداع وغیرها خواهد شد معهذا بر تقدیر تسلیم
دلیل هذا حقیّت جمیع ادیان مستفاد می‌شود زیراکه هر یک اهل مذهب
را نسبت باین دلیل علی السویه است پس جای حیرانی و محل اضطراب است
آیا انسان بطرف جمیع ادیان اعتقاد آرد یا از بعضی انحراف و به بعضی رجوع
نماید چونکه در عدم امکان شق اول اشتباهی نیست پس رجوع به شق ثانی
باید کرد اما بر تقدیر ثانی بطلان قول قائل و تفتیش در حق و بطلان مذاهب
واجب و لازم می گردد و همین غرض ازین قیل و قال و لا و نعم است ـ
دیگر دلیل بعضی از آنها این است که تتبع رسوم و اعتقادات آبا و اجداد
بدون تفتیش حق و بطلان آن از واجبات و تنفر و اغماض ازان موجب رسوائی
دنیا و وبال دینی و در حقیقت توهین و تفضیح اسلاف است و این مغالطه
ایشان اثری عظیم بر قلوب خلائق که ارادت و محبت بطرف اجداد بالضرورت
می‌دارند می‌بخشد و از تجسس مقدمات صادق و اختیار سبیل حق باز می‌دارد
حال آنکه ضعف این کلام بادنیٰ تامل معلوم خاص و عام می‌توان شد زیراکه
این مطاعنه ایشان اولا رجوع بطرف کسانیکه موجد و بانی ادیان جداگانه شده
خلقی را بطرف خود کشیده اند و ثانیاً بسوی آنها که بعد قبول مسائل مقتدای
خود انحراف از مسلک بزرگان و هدم طریق اسلاف نموده اند می گردد اگر انسان
به مجرد نسبت کردن موضوعات خود بطرف باری بری از مطاعنه می‌توان شد
پس این محض اختیاری و سهل‌ترین تدبیرات است در حقیقت ترک مذهب
سابق و اختیار دین لاحق که درمیان اسلاف جاری بود مشعر برین است

صلوة الله علیه و علی اصحابه المتأدبین چه در زمان سلف چه در زمان حال بقدر طاقت دریغ نکرده‌اند آیا این همه اوامر مفسده و متخالفه را از حکمت و ترحم مبدء فیاض بی‌نیاز باید گفت یا از شان اشد الخادعین باید شمرد غالب است که عقل در اختیار شق ثانی تردد نخواهد کرد پس کدام ازین هر دو اعنی اسناد این همه قساوت و خدیعت بجناب باری یا تکذیب هر دو روایت یا احدهما بلا تعین مقرون الی الصواب است و مثلاً جمعی از مضامین کتب متبرکه خبر ختم نبوت مقتدای خود می‌دهند و فریقی دیگر روایت اختتام رسالت در ذریت داؤد علیه السلام من جانب الله می‌کنند و این روایات در حقیقت اخبار است نه انشا که ناسخیت و منسوخیت از شان آن توان گفت زیرا که تصدیق یکی مستلزم تکذیب دیگری می‌شود و احتمال تحریف در هر دو فریق علی السویه است ـ قس علی هذا ـ طرفه‌تر آنکه بعد مرور صدها سال از زمان مقتدایان سلف باوجود اظهار خاتمه آنها نانک وغیرها لوای دعوت در هند و ممالک دیگر بر افراشته جم غفیر را به بیعت و اطاعت خود آورده فائز المرام شده‌اند بلکه باب تحصیل مطلب بقالب تلقین مذهب بر روی ناتجربه کاران ظاهر بین تا ابد الآباد مفتوح خواهد ماند ـ هر روز به مشاهده می‌آید که بامید اندکی احترام و نفع قلیل صدها کس از هر جنس متحمل انواع تکلیفات بدنی اعنی صوم دوام و معطل گذاشتن احد(ی) الیدین را از حرکت طبعی و احراق البدن وغیره می‌شوند پس چه عجب که جهت تحصیل ریاست عامه خلق (و) مرجعیت عالم شدائد و خطرات زمانه را صاحبان عزم و محبان جاه و عزت بر خود جائز داشته باشند ـ و قولیکه اکثر از علماء ادیان متخالفه برای رسوخ اعتقاد خود متمسک بآن می‌شوند این است ـ مذهبم که جزای اعمال بعد الممات میدهد خالی از دو حال که عبارت از حق و باطل است نخواهد بود پس بر تقدیر ثانی اعنی عدم عاقبت در اذعان و اختیار آن با کی نیست و بر تقدیر اول در ترک آن ضرر کلی است ـ بیچارگان تابع هر یکی از این اقوام قول مقتدا را برهان قاطع دانسته تفاخر می‌کنند حقا که عادت

رجوع بحجت عقلی می‌کنند که از تخالف احکام ادیان جداگانه بطلان هیچیک دین نمی‌گردد بلکه بر اوضاع احکام حال و سلف که برعایت احوال زمانه تبدیل و تنسیخ احکام سابق ساخته قواعد جدید جاری می‌نمایند و باوجود ناسخیت یکی و منسوخیت دیگری جمهور خلائق جمیع احکام را حق و صادر از حاکم می‌دانند قیاس باید کرد که همه ادیان بازمنهٔ جداگانه بر حق و از مشیت خالق مطلق است و نیز منسوخیت سابق و ناسخیت لاحق از تقدیر ایزدی است انتهی کلامه قیاس کردن حکومت مبدء حقیقی را که باعتقاد اهل ادیان عالم بحال هر مثقال ذره و واقعات خفی و جلی ازمنهٔ ثلاثه و مقلب قلوب خلایق و مسبب اسباب ظاهر و باطن و مقدس از غرض و منزه از تلون است بر حکومت بشر که فی الحقیقت صاحب عقل قاصر و مختلط بوهم و عاجز از ادراک مآل کار و مرکب از سهو و خطا و جامع غرض و خداع و ریا است آیا قیاس مع الفارق نیست قطع نظر ازین دیگر قباحت عظمی بر این تقدیر لازم می‌آید که قوم براهمه روایت از خدای عز و جل می‌کنند که ایشانرا امر موکد برای ایفای مراسم و اعتقاد طریقهٔ این گروه تا ابد الآباد از جناب باری حاصل است چنانچه اکثر اقوال که ایشان درین باب منسوب بطرف باری می‌نمایند و در زبان سنسکرت متداول و بیاد این کمترین خلایق که بسبب ولادت دران قوم درس آن زبان نموده موجوده است و این قوم بزعم خود اعتماد بر امر الهی نموده باوجود تحمل تکلیفات شدید بلکه تهدید قتل از اهل اسلام ترک اعتقاد براهمه نمی‌کنند و اهل اسلام به مقتضای آیات کریمه فَاقْتُلُوا الْمُشْرِكِينَ حَيْثُ وَجَدْتُمُوهُمْ[۱] ـ و فَشُدُّوا الْوَثَاقَ فَإِمَّا مَنًّا بَعْدُ وَ إِمَّا فِدَاءً[۲] ـ راوی از جناب باری هستند که قتل یا ایذای مشرکان که شدیدترین آنها باعتقاد اهل اسلام فریق براهمه هستند در هر حال واجب و متحتم است بناء علیه اهل اسلام از روی حمیت دینی و تعمیل امر آمر مطلق در قتل و ایذای مشرکین و منکرین رسالت خاتم النبیین(و) رحمة للعالمین

۱ قرآن : سورة التوبة آیة ۵ .

۲ قرآن : سورة محمد آیة ۴ .

افراد انواع حیوانات از آبا و امهات خاص امر محسوس است و تولید اطفال
بلا وسائل متعارف امری است که عقل از قبول آن فرسنگها می گریزد -
به بین تفاوت ره از کجا است تا بکجا - علاوه (براین) امر نسب و قصص سلاطین
سلف از مسائل ظنیات است و اعتقادات دینی باعتقاد ارباب دین از یقینیات
پس قیاس یکی بر دیگری صریح قیاس مع الفارق است معهذا هرگاه شائبه اختلاف
درمیان واقعات بادشاهان سلف و تعین امر نسبت رو می‌دهد فی الفور آن خبر
از پایهٔ جزم ساقط و از دائرهٔ اعتبار خارج می گردد مثلاً خبر تسخیر سکندر رومی
بلاد چین را و قول ولادت مختلف فیه درمیان مورخین یونان و پارس است
لهذا نزد هیچک ارباب تاریخ ثابت و مسلم نیست(و) قس علی هذا - دست آویز
جماعتی این است که مبدأ منعم بتوسّل انبیا و مقتدایان مذهب فیض هدایت
را بحال ممکنات جاری می‌نماید، اما سخافت این قول از غایت ظهور محتاج به بیان
نیست زیرا که همان جماعت ایجاد جمیع خیر و شر ممکنات را منسوب بلا فصل
بطرف مبدأ حقیقی نموده اسباب ظاهر اشیاء ممکنه را وسایط و شرایط آن میدانند
پس کلام در بعث انبیا که از امور خارجی است باید کرد که احداث ذوات
انبیا و تبلیغ وحی از طرف جناب باری بلا وسائل ظاهر است یا نه در صورت
شق اول کلام ایشان اعنی هر امر خارجی بتوسل اسباب ظاهر بوجود می‌آید
باطل می‌شود و ضرورت هدایت از مبدأ کائنات بتوسل انبیا باقی نمی‌ماند
در صورت شق ثانی اعنی احداث انبیا و تبلیغ وحی بلا سبب ظاهر نیست
هرآئینه ضرورت داعی است که سبب دوم را برای وجود آن سبب اول بعث
نبی تسلیم نموده شود و برای وجود سبب دوم سبب سوم را و برای
سبب سوم چهارم را الی غیر نهایت ضم باید کرد پس بعث انبیا و تبلیغ
وحی مثل دیگر امور خارجی بلا خصوصیت نسبت با جناب باری موقوف
بر اسباب ظاهر اعنی وضع واضع است و انبیا وغیرهم را تخصیص در توسل
به تبلیغ و تلقین عقائد موضوعه نمی‌توان داد حال آنکه امری که یک قوم
تاویل آن بهدایت می‌نمایند دیگری ادعای اضلال آن می‌دارند - بعضی ازین ها

خبر فتوحات مقتدای اول هر مذهب انداز طائفه دوم که معاصرین ایشان بودند ثابت است پس برای ثبوت صدق طائفه دوم طائفه سوم معاصر ایشان را ضم باید نمود زیرا که تصدیق کلام طائفه دوم هم محتاج بدلیل است (و) علی هذا القیاس جهت صادقیت طائفه سیوم طائفه چهارم را دخل باید داد (و) هلم جراً تا نوبت بآن طائفه که فی زماننا موجود اند خواهد رسید و آینده هم این سلسله جاری خواهد بود ظاهر است که عقل سلیم را در احتساب طائفه موجود الحال را ازان قوم که احتمال کذب بطرف آنها نیست خصوصاً در امر دین ترددها است معهذا تناقص صریح در ایجاب و سلب نبوت و صفات حسنهٔ مقتدایان جداگانه که منشأش همین تواتر است درمیان اکثر اهل مذاهب یافته می‌شود در صورت فرض صدق اخبار مسلمه هر فریق اجتماع نقیضین لازم می‌آید و تفضیل خبر بعضی از آنها بر خبر دیگری بلا ثبوت وجه فضیلت ترجیح بلا مرجح می‌شود زیرا که علی السویه هر فریق را امکان ادعای فضیلت و اظهار صدق مقال اسلاف و اجداد خود است فی الواقع تواتر به معنی وصول خبر مقبول العقل از یک قوم که احدی مخالفت با ایشان در تصدیق آن خبر نمی‌کند فائده یقین می‌بخشد لیکن تواتر باین معنی را با اخبار متخالف و بعید القیاس چه نسبت خواهد بود از اینجا دفع هر دو دخل بی‌معنی اعنی کسانیکه تصدیق احوال سلاطین سلف بلحاظ آنکه در کتب تواریخ مندرج و از خبر تواتر حاصل است کرده باشند بکدام انصاف انکار از واقعات خارق عادت بزرگان دین که از کتب سلف و از تواتر جمهور متحقق است می‌نمایند و آنانکه باوجود اختلاف الوان و اوضاع اولاد و خفای حقیقت حال به مجرد خبر تواتر اعتماد بر خصوصیت نسبت نموده‌اند چگونه در تسلیم کرامت و عظمت شان مجتهدان سابق (که) از همان تواتر یافته شده است تردد می‌کنند مستنبط می‌شود زیرا که که احوال قابل تسلیم سلاطین سلف مثلاً جلوس بر مسند سلطنت و مخاصمت با اعداء وغیرها از قبیل حالات مرئی و متفق علیه است و واقعات خرق عادت کلهم مختلف فیه و از اشد غرائب و عجائب و ولادت

مجدداً بپوشاند و اجسام خاکی را در طی مسافت خواص نور و طاقت هوا بخشد درین محل کلام مدعی اعنی بعید از قدرت الی آخره مشعر بر جواز است نه موجب یقین حال آنکه مطلب ایشان اثبات معجزات و کرامات مقتدایان سابق و مجتهدان لاحق است پس عدم اتمام تقریب نزد ارباب بصیرت مخفی نخواهد بود و معهذا در صورت تسلیم این مقدمه باب منع در مناظره مسدود و جواز انکار در اخبار بالکل معدوم می گردد زیرا که هر یک را در ادعای ثبوت حالات ممتنع الوجود و مستبعد العقل عند المناظره همین دلیل کفایت می‌تواند کرد پس فرق درمیان مفاهیم امکان و امتناع از میان برخاسته بنیاد ترکیب قیاس و دلایل عقلیه از پا می‌افتد حال آنکه عدم قدرت باری بر ایجاد امور محال مثلا شرکت یا استهلاک باری و اجتماع نقیضین وغیرها مسلم الثبوت ذوی الفراست است ـ

* بیت *

جنگ هفتاد و دو ملت همه را عذر بنه
چون ندیدند حقیقت ره افسانه زدند

از آنجا که بسبب مساعدت زمان در اثبات عظمت شان حالات فوق طاقت بشریه مقتدایان سلف امم جداگانه حس را که مع وجود شرایط مفید یقین است دخل نمی‌توانند داد لهذا خواص ایشان اعتماد بر وثوق اعتقاد مقلدین خود نموده متمسک به مفهوم تواتر بقالبیکه ظاهراً موصل بمطلب ایشان می‌تواند شد، شده اند حال آنکه باندک تامل در حقیقت مفهوم تواتر مفید الیقین و تواتر مبتدع اهل ملل حجاب مغالطه از میان برداشته می‌شود زیرا که بقول ارباب دین تواتر عبارت از وصول خبر از گروهی که احتمال کذب در شان آنها نباشد هست لیکن علم بوجود هیچک گروه از ایشان در زمان سلف که گمان کذب بطرف آنها غیر ممکن است نزد ارباب زمان حال منتج از حس و تجربه نیست بلکه در کمال خفا و اشتباه است علاوه (براین) اختلاف فاحش در روایات پیشینان هر مذهب فی الجمله دلالت بر عدم صدق اقوال اسلاف ایشان می کند و اگر گفته شود که صدق قول طائفه اول که منشأ

که اکثر امور بسبب عدم اطلاع بر کنه آن مثلاً صنعت اهل فرنگ و دست
بروی حقه بازان اولاً بلا سبب ظاهر و بعید از حوصله بشری معلوم می‌شود
لیکن بعد دقت نظر یا تعلیم دیگری سبب هر یکی ازان هویدا و تشفی خاطر
ناظرین می‌گردد و همین قدرِ استقراء جهت حفاظت ذوی العقول از تصرف
قائلان خرق عادت کافی می‌تواند شد غایة الباب این است که در بعض محال
باوجود تدقیق و تفحص حال کما ینبغی علت بعض شیء غریب نزد جمعی
منکشف نمی‌شود پس رجوع بوجدان و سوال بخود باید نمود که کدام ازین
هر دو اعنی اعتراف بعجز خود در ادراک و تعین اسباب هیچک شیء یا اذعان
وجود بعض اشیای غیر ممکن به مخالفت عادت خلقت مقبول ذهن و قریب
الی الصواب است و غالب است که حکم به اولویت اول خواهد نمود معهذا
کدام ضرورت داعی است که تصدیق امور مخالف قیاس و غیر محسوس اعنی
احیای اموات و عروج بر فلک و غیرها که بزعم ایشان صدها سال ازان
تجاوز کرده است نموده شود هرچند هر فرد از خواص و عوام در امور دنیوی
بلا درک تعلق خاص درمیان سبب و مسبب حکم به سببیت یکی و مسببیت
دیگری نمی‌کند مگر در هر امر که قدم دین و نام معتقدات درمیان است مثلاً
دفع بلیه از نتیجهٔ ادعیه و حصول شفا بقوت دعا و غیرها بدون تردد و استادگی
باوجود عدم مناسبت طرفین یکی را معلول و دیگری را علت میداند
و عند التفتیش در سر امثال این امور که عقل از قبول آن می‌ایستد پرده داران
ادیان جهت تسکین و تشفی معتقدان خود گاهی می‌گویند که در کارخانه
دین عقل و دلیل عقلی را دخلی نیست و امور دینی تعلق از اعتقاد و توفیق
من جانب الله میدارد پس امری که خالی از دلیل و مخالف عقل است کی مقبول
و مسلم ذوی العقول می‌تواند شد فاعتبروا یا اولی الابصار ـ گاهی از غایت
تبحر بدلیل می‌پردازند که بعید از قدرت آن خالق که ماهیات را از نقاب
عدم محض بعالم وجود آورده باشد نیست که قالب‌های اموات را رخت حیات

عفو جرائم را از مجتهد وقت خود علی اختلاف ادیان موجب تنزه از لوث و تزکیه از اثم مدت العمر گمان می‌برند و این تطهیر و تنزیه را از آثار اشیای معتقد الیه و رشد و کرامت مجتهد بلا دخل وهم و اعتقاد خود می‌شمرند عجب اینکه بدیگری فریق مخالف الاعتقاد هیچک اثر بر این منوال محسوس نمی‌شود در صورتیکه حقیقتی برای این همه تاثیرات موهومی می‌بود هرآئینه بر اعتقاد و عادت یک قوم خاص موقوف نه بوده متساوی الحال با جمیع اهل ملل می‌شد زیرا که شدت یا ضعف تاثیرات اشیاء هرچند تعلق باستعداد متأثر و منفعل میدارد اما موقوف بر اعتقاد معتقد که محض امر موهوم است نخواهد بود آیا نمی‌بینید که سمیت زهر باوجود گمان حلوا سبب هلاکت و زوال مباشر الاکل می گردد ـ اللهم اعطنی القوة الراسخة فی امتیاز العادة عن الطبیعة ـ مرکزهای دوائر ادیان یک مفهوم خرق عادت را جهت اسناد آن مفهوم بطرف خود و ازدیاد عقیدت عوام الناس وضع نموده اند و شان مردمان مغلوب الوهم این است که امری را که ایجاد آن بعید از حوصلهٔ خود و در بادی الرای بلا سبب ظاهر می‌یابند محمول بر خرق عادت می‌نمایند سر واجب الفکر درین باب این است که درین عالم اسباب وجود هر شئ موقوف بر علل ظاهر و شرائط و معدات جداگانه است حتی (که) اگر لحاظ اسباب بعیده و قریبه و معدات و موانع هر شئ کماهی نموده شود تعلق یک عالم من وجه در وجود آن شئ یافته خواهد شد لیکن هرگاه از قلت تجربه و غلبهٔ وهم سبب وجود هیچک شئ نادر الوقوع بر احدی مخفی می‌شود اکثر اوقات دیگری فرصت تحصیل مطلب خود یافته وجود آن شئ را منسوب بخود نموده خود را خارق عادت و واجب الاطاعت قرار می‌دهد بلکه فی زماننا نوبت اذعان مقدمات خرق عادت در دیار هند باین مرتبه رسیده که عوام کلهم و جم غفیر از خواص در مقامیکه وجود امر غریب را منسوب بطرف مقتدایان سلف یا بزرگان حال خود می‌توانند کرد با وصف صراحت وجود علل آن امر انکار از اثر اسباب ظاهر خواهند نمود اما نزد صاحبان ذهن سلیم و محبان انصاف پوشیده نیست

باید دید ادعای هر یک طائفه از ارباب ملل این است که ماهیت انسان را
خالق حقیقی برای ادای لوازم معاش و معاد بتتبع عقائد آن فریق خاص آفریده
است و اهل مذاهب دیگر که مباینت با ایشان در امور دینی میدارند مستحق
آلام عاقبت و عذاب آخرت هستند چون که هر یک طائفه حسن نتائج اعمال
خود و قبح ثمرهٔ افعال غیر را حواله بحیات بعد الممات می‌نمایند لاجرم احدی
طاقت ابطال ادعای دیگری فی الحال نداشته صرف تخم تعصب و نفاق
در قلوب خود بجای خلوص و صفا کاشته یکی دیگری را مکروه و محروم از
سعادت میداند حال آنکه ظاهر و هویدا است که در ادراک نعم سماوی اعنی
ضیای کواکب و لطافت ایام ربیع و ترشح مطر و صحت بدن و ترفیه معاش
و حسن ظاهر و باطن وغیره و نیز در ابتلای آلام مثلاً توحش و ظلمت و شدت
برد و مرض نفسانی و عسرت حال و قبح صوری و معنوی هر یکی بلا خصوصیت
مذهب و رعایت دین زندگانی بمساوات دیگری می کند اگرچه هر فرد انسان
را بدون هدایت و تلقین دیگری بعد احساس و تأمل در سر کون و فساد
در عالم و اوضاع جداگانه در بقای انواع و تعین زمان نموی نباتات مختلفه
و تشخص کواکب ثوابت و سیاره و تقرر شفقت در بواطن حیوانات بحال اطفال
بلا چشم داشت معاوضت و انضباط حالات نمو و وقوف و ذبول هر یک از
سوالید ثلاثه استعداد رجوع علی الاجمال بطرف ذات منتظم عالم است اما
مخفی مباد که هر یکی به تبعیت و اقتدای یک قوم که درمیان آنها معاش
داشته باشد اعتراف به الوهیت خاص و فروع ملتزمهٔ آن دین می‌نماید چنانچه
بعضی قائل خدای متصف بصفات انسانی اعنی قهر و رحم و نفرت و محبت
و برخی معتقد وجود محیط منبسط و جمعی راجع بدهر یا طبیعت و گروهی
مقر به معبودیت اعاظم مخلوقات هستند و فرق درمیان اعتقادات لاحقه که
نتیجهٔ تربیت و عادت است و عقیدهٔ اجمالی بذات مبدأ که انسان را ازان
گریز نیست نمی کنند حتی از غلبهٔ عادت و اغماض از تفتیش حقیقت و مناسبت
درمیان علت و معلول غسل نهر و زیارت شجر و حجر و عمل توبه و شرای

محروم البصارت می‌شوند * * * نعوذ بالله من شرور انفسنا و من سیئات اعمالنا ـ
هرچند درین محل جای انکار نیست که قوت تمدن انسان مقتضی آن است
که افراد این نوع باهم معاش و تدبیر منازل بر سبیل دوام نموده باشند
چونکه تمدن موقوف بر تفهیم و تفهم مطالب یکدیگر و بر قواعد چند که
امتیاز املاک یکی از دیگری و دفع ایذای احدی بر احدی ازان متصور باشد
هست بناء علیه متوطنین جمیع ممالک بلکه ساکنین جزائر بعیده و جبال
شاهقه استعداد و حوصلهٔ خود وضع الفاظ که مشعر بر معانی و اختراع ادیان
که مناط انتظام عالم فی الحال بران است نموده اند و در حالیکه بنای تقرر
ادیان بر تصدیق وجود ارواح که تعریفش جوهر مدبر بدن مقرر نموده اند
و بر ثبوت عالم عقبی که آن را موضع ادراک جزای اعمال خیر و شر دنیا
بعد مفارقت روح از بدن قرار می‌دهند هست پس ایشان در تعلیم و تعلّم
وجود ارواح و دار آخرت باوجود خفای حقیقت حال آن هر دو نظر بر مصلحت
عوام الناس که محض از خوف عذاب عاقبت و سیاست حکام خود را از ارتکاب
منهیات باز می‌دارند معذور خواهند شد لیکن در ذیل این هر دو اعتقاد
واجب الانقیاد صدها تکالیف لا طائل در باب اکل و شرب و نجس و طهارت
و سعد و نحس وغیره الحاق نموده بجای اصلاح احوال عالم سبب تخلل در معاش
و هرج در تمدن و موجب انتشار حواس خلائق می‌شوند سبحان الله باوجود
این همه گرمی دوکان ارشاد مجتهدین و تصرف مکلفین در ماهیت انسان
استعداد فطری چنان متحقق است که در صورتیکه احدی صاحب ذهن سلیم
قبل اختیار مذهب یا بعد قبول آن بلا پاسداری بحقائق اصول و فروع مسائل
متقررهٔ اقوام مختلف بنظر انصاف تفتیشی نماید رجای واثق است که قادر بر تمیز
حق از باطل و مقدمات صوادق از اخبار کواذب خواهد شد و نیز از قیود عبث
که منشأ تعصب یکی بر دیگری و سبب اذیت بدنی و فتور عقلی است
نجات یافته رجوع اثیر(؟) بطرف وجود منبع الجود و مبدأ مدبر و التفات بصلاح
جمهور انام خواهد نمود ـ من یهدی الله فلا مضل له و من یضلله فلا هادي له ـ

از وسوسهٔ شیطانی و سبب وبال دنیوی و دینی دانسته فوراً از آن وادی عطف
عنان می‌شود الحق هر فرد را بسبب دوام استماع حالات غریب و غیر ممکن
الوقوع بزرگان سلف خود و مدایح حسن نتائج عقائد مسلمهٔ آن طائفهٔ که
ولادت و تربیت درمیان آنها یافته از السنهٔ اقارب و جیران در اوان قبل بلوغ
که قوت تأخذ و انفعال دران بیشتر است اذعان وثیق در تصدیق مقدمات
دینی بمرتبهٔ حاصل می‌شود که آن طریق مختار را باوجود ظهور بطلان اکثر
مسائلش بر جمیع ادیان دیگر ترجیح داده از مواظبت ارکان آن هر روز الفتی
و اعتقادی تازه بطرف آن طریق بهم می‌رساند پس ظاهر است که بعد اختیار
یک مذهب خاص باین تشدد و استحکام ذهن سلیم احدی مع علوم اکتسابیه
در زمان ادراک بلوغ هم بلا قصد تفحص صدق و کذب مسلمات چندین سال
در اظهار حق کافی نمی‌تواند شد بلکه آن کس از قوت ذهن و طاقت علمی
بامید عروج بر مدارج شرف اجتهاد جهت رسوخ عقائد مدونه ملت خود کمر
همت در اختراع دلائل عقلی و نقلی می‌بندد و مقلدان آن طریق که همواره
در بطون ترجیح دین خود می‌خواهند بقول اینکه دیوانه را هوئی بس است
آن مخترعات ملمعه را دست آویز مباحثه ساخته افتخار مذهب خود و هتک
اهل ادیان دیگر می کنند اگر احیاناً احدی از قلت مآل اندیشی سوالی یا حرفی
مخالف اجتهاد و مباین اعتقاد مذهب خود بر زبان راند معاصران متحد المذهب
او بشرط قدرت کار آن ناتجربه کار را بزبان سنان و در صورت عدم
اقتدار استهلاک بسنان زبان حواله می کنند و نوبت تصرف متبوعین و حالت
اطاعت تابعین ایشان باین مرتبه رسیده که گروهی سنگریزها و جمعی نباتات
و حیوانات را اعتماداً بر اقوال مقتدایان خود معبود محض دانسته در ممانعت
اقدام و توهین شانش خون‌ریزی و جان دادن را باعث سرخروئی دنیا و راحت
عقبی می‌انگارند و طرفه‌تر آن است که مجتهدان ایشان نیز پردهٔ عدل و اتقا را
از میان برداشته علی سنن علمای مذاهب دیگر جملهٔ چند بقالب دلیل عقلی
در ثبوت عقائد صریح البطلان خود ایجاد نموده باعث رصانت اعتقاد عوام

بسم الله الرحمن الرحيم

خوشا اوقات کسانیکه قصد تمیز حالات که در اشخاص از عادت و کثرت موانست حاصل است و تفریق صفات که مقتضیات فطرت نوعی و مزاج شخصی است می‌دارند و در تفتیش حق و بطلان مقدمات مختلفهٔ اهل مذاهب شتیٰ بلا طرف احدی بلکه در مسائل مسلم الثبوت جمهور بدون رعایت من قال بقدر طاقت سعی نمایند زیرا که ادراک حقائق اشیای مختلفة الحوائج و علم مدارج اعمال خفیة النتائج که جزو اعظم کمال انسانیست بذات خود در شدت احتجاب و عسیر محض است معهذا اکثری از مقتدایان ادیان جداگانه جهت ابقای نام و استزاده عزت چند عقائد خاص را موضوع و بادعای خرق عادت یا بقوت لسانی و تدبیرات مناسب حال معاشرین بصورت حق بحت ظاهر ساخته جمعی از انسان را نوعی بخود مائل نموده اند که بیچارگان پابند اطاعت و انقیاد دیده و دل بصیرت را یک قلم باخته در تعمیل احکام مقتدای خود نفریق حسنات حقیقی را از حسنات واقعی منجمله سیاست می‌دانند و بمراعات ملت و پاس دین قتل و غصب و ایذای دیگری را باوجود اینکه متحد الحقیقت و فروع یک اصل هستند ثواب عظیم می‌شمارند و عقیدت صافی بذات مقتدا را با وصف ارتکاب بر افعال اشد الرذائل اعنی کذب و خیانت و سرقه و زنا وغیره که هم مذموم عقلی و هم مفسد عام است باعث نجات از معصیت دانسته اوقات عدیم البدل را در تذکرهٔ قصص و حکایات مستبعد العقل که موجب کثرت عقیدت بطرف مقتدایان سابق و مجتهدان حال ایشان می‌شود صرف می‌نمایند و اگر از اتفاقات طبع سلیم بعضی از اینها در تفحص حقیقت عقائد ملتزمهٔ خود میلی نماید باز بر سبیل عادت ارباب ملل آنکس این میلان را

بسمه تعالى

مقدمه

سرتُ فی اقصاء الارض سهلاً و جبلاً و وجدت الساکنین فیها متوافقین فی الاعتراف بذات مبدأ الکائنات و مدبرها علی الاجمال ـ و متخالفین فی خصوصیة شانه و انحاء العقائد من اصول الادیان و من مسائل الحرام و الحلال ـ فحصل لی بهذا الاستقراء ان الرجوع عموماً الی الوجود الواجب مثل امر طبیعی مشترک فی الافراد علی السویة و میلان کل فریق منهم الی آله او آلهة باوصاف مخصوصة و الی ما هو یناسبها من العبادات و المعاملات صفة لاحقة من العادات و التربیة ـ و این الطبیعة من العادات ـ بعضهم یتشمر فی ابطال عقیدة بعض للتناقض بینهما بادعاء صدق اقوال الاسلاف ـ و هم کسائر الناس معارض الخطأ و الاثم و الخلاف ـ فلا یخلو ان یقال ان کلهم صادق او لا ففی الصورة الاولی یلزم اجتماع النقیضین و فی الثانیة لا یخلو ان یقال ان الکذب دائر بین بعضهم بتعین او بلا تعین ففی التقدیر الاول یلزم الترجیح بلا مرجح فبقي ان الکذب دائر بینهم بلا تعین ـ شرحت هذا فی الفارسیة لانها قریبة الی اذهان العجم *

رام موهن رای

راجه رام موهن رای

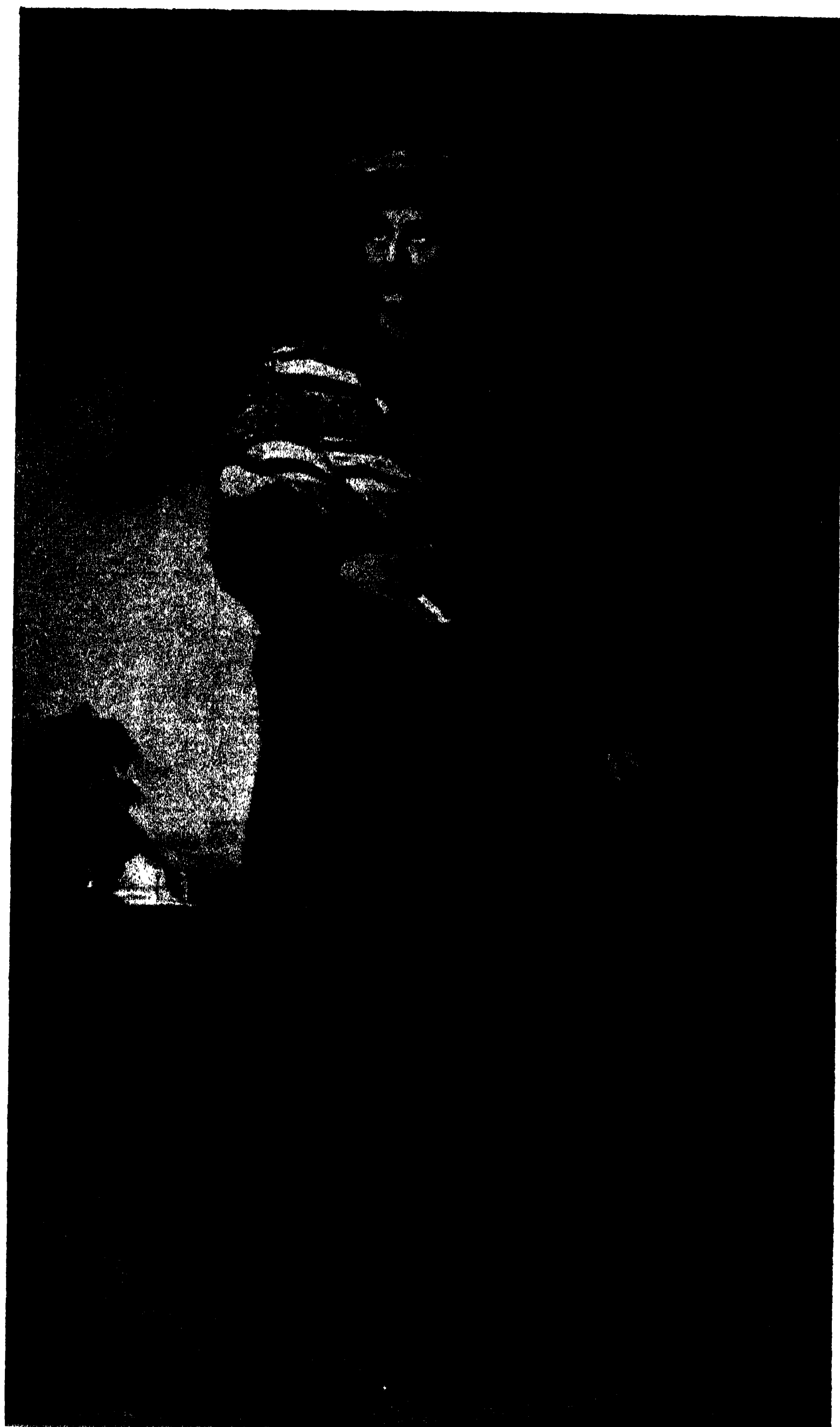
مأسوف علیه راجه رام موهن رای در سنه ۱۷۷۲ میلادی در بنگال متولد شده وی در ایام جوانی استاد کامل زبانهای سانسکریت، فارسی و عربی، و همچنین علوم مذهبی شد و بوحدانیت ایزد باری تعالی اعتقاد داشت و در همان راه به راهنمائی پیروان خود مشغول گردید و مذهبی مسمی به ''برهمو سماج،، تشکیل داد *

راجه رام موهن رای اشتیاق و ذوق فراوانی بعلوم و السنه داشته و از همین جهت زبانهای سریانی، یونانی و لاتینی را فرا گرفت و بعداً زبان عبرانی را نیز یاد گرفت و کتاب مقدس انجیل را بعبرانی مطالعه کرد ـ او کسی بود که به وحدانیت پی برده و مطابق آن خویشان و نزدیکان را به آن مذهب هدایت نمود *

موسی الیه در سنه ۱۸۱۴ در کلکته مشغول نوشتن کتب سهمی راجع به کیش های مختلف بود، با تحصیلات انگلیسی که بپایان رسانده بود وی در ایست اندیا کمپانی بخدمت مشغول شد و بمقام عالی رسید ـ در سال ۱۸۲۸ میلادی بحکم اکبر ثانی به راجه ملقب شد و بعد از سه سال به انگلستان مسافرت نمود و بعنوان عضو رویال سوسائیتی آف پاریس به فرانسه رفت و سپس در سنه ۱۸۳۴ در بریستول جهان را بدرود گفت *

نسخهائی که از نوشتجات مشار الیه در مرشدآباد پیدا شد وی را مشهور ساخت، کتاب تحفة الموحّدین که در یگانگی خداوند متعال بحث می‌نماید، یکی از برجسته‌ترین آثار رام موهن رای می‌باشد که مقدمه‌اش در عربی و متن را بفارسی نوشته . موضوع این کتابچه هیچ ربطی به مقاصد این مجلّه ندارد ولی از لحاظ اینکه بقلم یکنفر هندوی فارسی دان نگاشته شده است ما آنرا در این شماره چاپ کرده بعرض خوانندگان گرامی میرسانیم *

محمد اسحاق



RAJAH RAMMOHUN ROY

هو اللّٰہ الذی لا الٰہ الا ہو

تحفۃ الموحدین

تصنیف

راجہ رام موہن رائے

۱۹۵۰ء

مرحوم بروز شنبه در سنه ۱۲۹۴ هجری قمری در تهران تولد یافته و تحصیلات علوم متداوله اسلامیه از قبیل صرف و نحو و فقه و کلام و حکمت قدیم و اصول فقه وغیره وغیره را در خدمت اساتید بزرگواری مانند حاج شیخ هادی نجم‌آبادی و مرحوم حاج شیخ فضل الله نوری و سید احمد ادیب پیشاوری و میرزا محمد حسین خان فروغی ذکاء الملک و اساتید دیگر بپایان رسانیده و در علوم و فنون مختلفه ویژه در ادبیات عرب شهرتی بسزا یافته بود - در سنه ۱۳۲۲ هجری قمری از راه روسیه و آلمان و هند بلندن رفته و پس از دو سال توقف در سال ۱۳۲۴ هجری قمری از لندن بپاریس آمده و در آواخر سال ۱۳۳۴ از پاریس به برلین رفته و تمام مدت جنگ بین المللی اوّل را مجبوراً در برلین زیسته و در سال ۱۳۳۸ مجدداً از برلین بپاریس مراجعت نمود *

نگارنده در مدت اقامت خود در پاریس هنگامیکه دومین جنگ بین المللی آغاز شده بود بخدمت آن مرحوم رسیده از محضر شریفشان درک فیوضات نمودم *

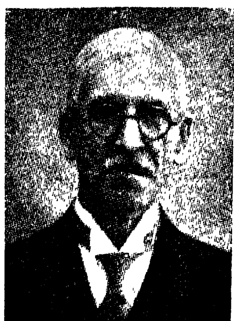
مرحوم علامه قزوینی بدون اغراق بزرگترین نویسندگان و محققین ایران در عصر حاضر بود و آن فقید در ادبیات عرب نیز مقامی ارجمند داشت و همچنین زبان و ادبیات انگلیسی، فرانسه و آلمانی را بحد کمال می‌دانست *

این ضایعه جبران ناپذیر را به عالم ادبیات فارسی تسلیت عرض نموده امیدوارم که ایزد متعال روح سعیدش را با بزرگان دین محشور فرماید، آمین!

محمد اسحاق

فقدان نابغهٔ ادبی

کاروانْ شهید رفت از پیش و آن ما رفته گیر و می‌اندیش
از شمار دو چشم یک تن کم وز شمار خرد هزاران بیش



یکی از ضایعات جبران ناپذیری که امسال در حیات ادبی ایران بلکه کلیه فارسی زبانان اتفاق افتاد فوت علّامه شهیر میرزا محمد خان قزوینی رحمة الله علیه میباشد - فقید سعید یگانه دانشمندی بود که تمام دقایق عمر خود را در ایران و اروپا بمطالعه و نگارش و تصحیح کتب مهمه ادبی و مباحثه با بزرگترین دانشمندان ایرانی و مستشرقین عظیم الشان اروپائی از قبیل پروفسور ''ادوارد براون،، و پروفسور بیون انگلیسی و باربیه دو منار فرانسوی و پروفسور مارکوارت و پروفسور زاخاؤ آلمانی و خاور شناسان دیگر و یا در کتابخانهای بزرگ دنیا صرف نموده است *

کتبی که مشار الیه در مدت اقامت خود در اروپا ترجمه و تالیف و یا تصحیح نموده و حقیقةً منّتی عظیم بر ایران و ایرانیان دارد عبارت است از لباب الالباب عوفی، مرزبان نامه، العجم فی معاییر اشعار العجم تالیف شمس قیس رازی، چهار مقاله نظامی عروضی سمرقندی، تاریخ جهانگشای جوینی، ترجمه لوائح جامی بفرانسه، شرح حال مسعود سعد سلمان، دیباچه تذکرة الاولیاء شیخ فرید الدین عطار و ترجمهٔ حال آن بزرگوار، و مقالات متفرقه در مجلات که چهارده مقاله از آنها را آقای پورداؤد و بیست مقاله را آقای عباس اقبال آشتیانی جمع و هر دو بنام ''بیست مقاله قزوینی،، منتشر کرده اند *

دورهٔ چهارم مجلهٔ ایندوایرانیکا

هرگز نمیرد آنکه دلش زنده شد بعشق
ثبت است بر جریدهٔ عالم دوام ما

منظور انتشار این مجله روابط فرهنگی ایران و هند و خدمتگذاری به این دو کشور می باشد ـ دوازده شماره انتشار شده اما چنان در جوش و خروش بودیم که قلم بشکست و ما را بسکوت یکساله مجبور ساخت ـ هیئت مدیرهٔ و اعضاء انجمن بزم ایران کمال تأسف را دارند که بجهت تنزل آیدات و زیادی مخارج و همچنین اغتشاشات اخیر بنگال و وضعیت سیاسی آن انتشار مجله را بتاخیر انداخت ـ اکنون بعد از رفع موانع و اشکالات نخستین شمارهٔ دورهٔ چهارم را تقدیم فضلاء و دانشمندان نموده کمک و یاری آنها را برای ادامه انتشار این مجله خواستاریم ـ ضمناً از جناب آقای مولانا ابو الکلام آزاد وزیر دانشمند فرهنگ هند که ما را بانتشار این مجله تشویق و ترغیب فرموده اند سپاسگذاری مینمائیم ه

تشکر از وزارتهائ فرهنگی دُول ایران و بنگال باختری

از لحاظ مالی از دو محل فوق باین مجله کمک شده که بشرح و تشکر آن مبادرت میورزیم :

اولاً از دولت شاهنشاهی ایران مبلغ دو هزار روپیه بتوسط آقای نوری اسفندیاری سفیر کبیر محترم دولت شاهنشاهی ایران در دهلی بنام مجله مرحمت شد ه

ثانیاً ـ استانداری بنگال باختری مبلغ یک هزار روپیه جهت کمک انتشار مجله ما را سپاسگذار نمود ه

تشکر از دولت هندوستان

جناب مولانا ابو الکلام آزاد وزیر محترم فرهنگ هندوستان از طرف دولت مرکزی دستور پرداخت مبلغ ده هزار روپیه سالیانه جهت کمک باین مجله مرحمت فرموده اند ـ این مساعدت دولت مخصوصاً لطف وزیر فرهنگ که بمنظور کمک در تشئید روابط فرهنگی دو کشور ایران و هندوستان میباشد قابل تقدیر است ه

بسیار خوشوقتیم که بخوانندگان عزیز خود اطلاع دهیم که جلسه سالیانه امسال با کمال موفقیت انجام یافت و مخصوصاً با شرکت آقای محیط طباطبائی بنمایندگی از طرف سفارت کبری شاهنشاهی ایران در دهلی بر اهمیت آن افزوده شد ه

در خاتمه اُمیدواریم مربّیان انجمن ما در لطفشان از ما دریغ نفرموده و با ادامه کمک‌های معنوی و سودمند خود ما را در انجام خدماتی که بر عهده گرفته‌ایم از لحاظ معرف و انتشار فرهنگ ایران و هند و برقراری روح برادری بین این دو ملت آسیائی تائید فرمایند ه

Volume IV | OCTOBER 1950 and JANUARY 1951 | Nos. 2–3

INDO-IRANICA

The Quarterly Organ of the Iran Society

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صفحه

Ourselves

INDO-IRANICA

IT is regretted that the publication of this issue of the *Indo-Iranica* has been delayed, due to reasons beyond our control. We had to contact contributors in Iran for securing articles in Persian and much time was spent in getting the proofs corrected by the contributors themselves. We have increased the volume of the present issue and have combined the October, 1950 and January, 1951 issues together. The April, 1951 issue will be published shortly. The Editorial Board hopes that the quarterly will be regular in future, provided there be no financial difficulties in the way and that contributors are as prompt as the Editorial Board and the Press.

DONATION FROM IRAN GOVERNMENT

We take great pleasure in announcing that on the recommendation of His Excellency Aqa M. Noury-Esfandiary, the Iranian Ambassador in New Delhi, the Government of Iran (Ministry of Education) have very kindly donated a sum of Rs.4,367/3/- to the Iran Society for a special publication in English on Modern Iran. The Council of the Iran Society offer their grateful thanks to the Iran Government (Ministry of Education) and His Excellency Aqa M. Noury-Esfandiary for the generous grant.

ANNUAL GENERAL MEETING

The Seventh Annual General Meeting of the Iran Society was held on Sunday, the 25th February, 1951, at the Muslim Institute, Calcutta. Among many distinguished visitors who attended the function were Mr. S. M. Mohit Tabatabai, Cultural Counsellor to the Iranian Imperial Embassy, New Delhi, Mr. M. Mochi, Italian Consul, and Mr. Mario Carelli, Cultural Attaché to the Italian Consulate, Calcutta.

After the election of the Council of the Iran Society for the year 1951-52, the Secretary read messages of good-will from the Hon'ble Maulana Abul Kalam Azad, Minister for Education, Government of India, New Delhi, and His Excellency Aqa M. Noury-Esfandiary, Ambassador for Iran in New Delhi. The Secretary then presented the Annual Report and the Statement of Accounts for the year 1950, which were adopted, and the outgoing President, Mr. D. C. Driver, read his Presidential Address. Rev. Fr. V. Courtois, S.J., was unanimously elected the Society's President for the year 1951-52, and was duly installed.

Mr. S. M. Mohit Tabatabai addressed the gathering in Persian. Short speeches were made by Mr. Mario Carelli, Khan Bahadur Maulavi Waliul Islam and Mr. Hira Lall Chopra, who expressed appreciation of the valuable

services rendered by Mr. D. C. Driver and congratulated the new President, Rev. Fr. V. Courtois, and welcomed the distinguished guest, Aqa S. M. Mohit Tabatabai.

After the meeting, members and guests attended the usual Annual Lunch at Firpo's, Chowringhee. Full details will appear in the next issue.

EXHIBITION OF MODERN IRANIAN PUBLICATIONS

Prior to the Annual Meeting, an exhibition of Modern Iranian publications was held at the Muslim Institute. It was opened by Mr. S. M. Mohit Tabatabai, Cultural Counsellor to the Iranian Imperial Embassy, New Delhi, and was well attended.

'SOHRAB AND RUSTAM'

The drama, 'SOHRAB AND RUSTAM', was staged at the Muslim Institute Hall in aid of the Iran Society on Sunday, the 4th March, 1951. The hall was packed and the show was a great success. Members of the Iran Society offer their thanks to the organizers of the drama and those who took part in it, especially Mrs. Bessie Martin, Mr. Pethick R. Petrossian, Miss Bertha Gregory, Mr. George Gregory and Mrs. Joyce Gregory.

AL-BIRUNI COMMEMORATION VOLUME

Our members and readers will be pleased to hear that the publication of the Al-Biruni Commemoration Volume which is being anxiously awaited, is approaching its completion. We have every hope that the publication will be ready for the market within three months. The Council of the Iran Society is considering whether a Congress of orientalists and scholars should be held in commemoration of the Great Al-Biruni on the occasion of the publication of the Commemoration Volume.

MR. S. M. MOHIT TABATABAI

The Council of the Iran Society is very grateful to Mr. S. M. Mohit Tabatabai, Cultural Counsellor to the Iranian Embassy, New Delhi, for his whole-hearted help and co-operation in connection with the editorial work of the *Indo-Iranica*.

Organization of Society in Ancient India and Iran

By RUSTOM P. MASANI, Kt., M.A.

IN this article I propose to indicate that the cultural ideas underlying the organization of society in India in Vedic times were the heritage of the civilization which the Aryan settlers in India had brought with them from their ancient homeland and that the structure of Society they reared in their new abode corresponds closely to the organization based by their ancestors during the period of Indo-Iranian unity on the functional classification of individuals. I propose also to point out that neither the ancient Iranians nor the seers of the early Vedic period had any idea of caste exclusiveness, that the four classes in India evolved into rigid castes only at a later stage and that despite its drawbacks the much-abused caste-system was instrumental in developing corporate life and class-collaboration and in teaching the people the art of self-government whilst being governed by the rigid rule of caste.

Original Homeland of the Aryans.

Whence radiated those rays of civilization in that remote age? Where was the original homeland of those Aryan settlers in India? To locate that home is not an easy matter even after centuries of diligent research. According to the Avesta the Aryans (the noble ones) had their home in the fair land of *Airyana Vaejah*, the cradle-land of the Aryas. It was 'the first of the land created by Ahura Mazda', probably situated in the northern steppes of Turkestan. Bal Gangadhar Tilak locates it in the Arctic regions whence the Aryans descended in the Pamirs.[1] Tradition relates that in that happy land of *Airyana Vaejah* the Creator convened a joint conference of the heavenly angels and the best of men, under the leadership of King Yima.

In the reign of this illustrious monarch there was such an increase in population that *Airyana Vaejah* could no longer contain all the human beings with their flocks and herds. Thrice did he lead his subjects to migrate southwards, 'on the way of the Sun', in search of fresh fields and pastures new. To their new home they gave the same beloved name 'Airyana, or Iran', and it has since survived all changes, geographical, ethnological and political.

The waves of Aryan migrations continued to pour southwards until about 2000 B.C. when we find the Indo-Iranians settled in the neighbourhood of eastern Iran. It is not possible to say when precisely the final separation between the Indo-Iranian groups of the Aryan race took place, but Dr. Dhala infers from such scanty information as can be gathered from the

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[1] The Arctic Home.

sacred books of both Iranians and Indians, that the disintegrating process began sometime between 2000 and 2500 B.C. 'Common refeiences,' he adds, 'to rivers and places in the ancient scriptures of Persia and India point to Afghanistan as the probable last stage of the great journey where the two Aryan groups still camped together.' The Iranian group planted its colony and ultimately succeeded in establishing itself in Bactria. Here they saw their near kinsmen leaving them in successive waves and migrating south-eastward until they disappeared beyond the huge barriers of the Hindu kush.

Struggles with Non-Aryan Tribes.

The Iranians of this period still called themselves Aryans and grouped all others under the designation non-Aryans. Then commenced an era of struggles with the non-Aryan aboriginal tribes. There were conflicts also with people who did not follow their faith just as there were feuds between the Aryan emigrants and the 'dusky natives of the soil'. This led to the classification of the population into *Mazda-Yasnians*, the *Mazda-worshippers*, and the *Daeva-Yasnians*, the demon-worshippers. A demon-worshipper was considered impure, his touch defiled sacred objects and his entrance into a place of worship desecrated it. He was to be repulsed from the meeting of the faithful. His life was valued at so low a price that a medical student who aspired to be a surgeon could have a demon-worshipper at his disposal for making three successful operations. For the same reason it was not wrong for any one to refuse to give food to a *Daeva-Yasnian* and it was positively wrong for a teacher to give him any instruction if the teacher could secure means of livelihood in any other way. In short, neither the law of the land nor the divine law extended any protection to the demon-worshipper. Hated by man, he was believed to have been cursed also by God! Such was the anxiety of the Indo-Iranians to shun defilement. For centuries thereafter the most important consideration the ancient law-givers in Iran and India had in mind was the purity of the race. All their restrictions and inhibitions rested on hygiene and eugenics.

Three Main Divisions of Society.

At the time we are speaking of, society must have reached a state of organization with graded social status, for we find three main divisions of society mentioned in the Gathas, namely, *Xvaetu*, *Airyaman* and *Verezane*, the immediate associates of prophet Zarathushtra, the nobility of the land and the working classes.

Tradition assigns the four-fold division of people on an occupational basis to King Yima. Firdausi adopts it in his *Shahnama*. But the Avestan texts written after the reign of Yima recognize only the first three classes, the *Athravan*, priest, *Rathaeshtar*, warrior and *Vastrya Fshuyant* husbandman. The fourth class, *Huiti*, artisans, is mentioned only once until we come to the later Pehlavi period when we find the complete group of four orders described in detail. It appears, however, from the scheme

of social organization disclosed in the sacred literature both of Iran and India that the classification was older than the Avestan and Sanskrit texts, and we find it existing intact in its final form throughout the Sassanian period until Iran was lost to the Arabs.

Concept of Organic Unity.

The concept of organic unity and inter-dependence ran through this scheme of social orders, orders distinct but not isolated. Each class was regarded as an integral part of the fabric of society. Nobility of nature was the virtue of the priest, resourcefulness and manliness that of the warrior, strenuous cultivation of the soil that of the agriculturist and diligence that of the artisan. The priest enlightened, the warrior protected, the agriculturist nourished, and the artisan provided comfort and amenities of life. In the scale of public usefulness, the work of the priest was of the highest merit, that of the artisan, which included trade, of the lowest. Pursuit of commerce was viewed with disfavour. Herodotus records that the Iranians had such an aversion to commerce that they regarded the market-place as a breeding ground of falsehood and deceit. Strabo adds that the wealthy classes took pride in affirming that they did not contaminate their fingers with buying or selling. No wonder Iran could not boast of any merchant-prince, or *Jagat sheth* (world-banker), or commercial guild of merchants, or corporation of bankers, such as those met with in the economic organization of ancient India.

Although the different classes represented the different phases of the development and culture of the social organization, although each of them participated in the general life of the people and contributed its service towards the welfare and progress of the community, elements that go to form castes were inherent in such a division. In Iran only one of the classes arrogated to itself the superiority of a privileged caste, namely the priesthood. The other three classes remained divisive merely in name. But in India it gradually created a gulf between all the four classes so that by the end of the Vedic period each of the four classes evolved into a rigid caste, constituting its own exclusive world. How this happened we may now see in a brief survey of the social organization in Aryan India.

Safeguards to maintain Racial Purity.

In Rig Vedic times, the classification of the population was practically the same as that of the Iranians. There were the *Brāhmana* (priest), *Kshatriya* (warrior), and *Vaisya* (husbandman). As in the case of the artisans, the fourth class in Iranian society, the Sudra appears at a later stage. After their arrival in India the Aryan settlers were involved in struggles with the aborigines. Their condemnation of those people recalls the Iranians' denunciation of demon-worshippers. The dusky natives of the soil were referred to in the sacred hymns as flat-nosed, of unintelligible speech, worshipping no God, offering no sacrifice and following strange and repulsive

customs. Even after they were subdued, the distinction between the conquerors and the conquered remained, necessitating safeguards for the maintenance of the purity of the race. Every social question was viewed by the sages of the Vedic age in the light of its effect upon the purity of the race, the integrity of their faith and the observance of its ritual, on which depended the well-being, nay, the very existence, of the commonwealth. The mystic hymns and liturgies and the time-honoured traditions had to be handed down from father to son by word of mouth. The word was holy; holy also should be the repositories thereof. This ideal was kept steadfastly in view by the Brāhman. Self-control and self-culture enabled him to uphold the standard of purity and self-abnegation essential for the manifestation of *Brahma*, the divine within him. Brāhmanhood was thus a matter of personal quality and attainment rather than of descent. Nevertheless, gradually it put forward claim after claim of superiority, as did the priesthood in Iran, and it closed its door against outsiders. A line of demarcation was also drawn in respect of the ruling classes, including the nobles, who had led the tribes to conquest. The Norman conquest of England affords an illustration of the manner in which subjugation of a nation by foreigners creates a Royal caste. The Kshatriya corresponded to the *barones* of English history. The mass of the people retained their name of Vis or Vaisya (people) and formed a separate class. Trade and industry claimed a large number of them and they were advised to regard it as their mission to learn the values of precious stones and metals and other commodities, to acquire a knowledge of the different languages and to be conversant with the conditions obtaining in different countries and the prospects of establishing commercial relations with them.

Below the three orders stood the Sudras, or serfs. In the early portion of the Rig Veda, there is no mention of this class. Only in the later portion, the *Purusha Sukta* (hymn of Primitive MAN) the Sudra appears on the scene, for the first time. Relegated to the lowest stratum of humanity, he was declared unfit for the ceremony of initiation. So physically unclean was he believed to be that the superior classes were warned to protect themselves from defilement by his touch. They were not to travel in his company. Even when ways and means of allowing him access to the gods by prayer and sacrifice were subsequently devised, a distinction was drawn between the *Sat-Sudra* who merited emancipation and the *Asat-Sudra* who was past hope of redemption.

A Philosophy of Caste.

For such arbitrary distinctions a philosophy of caste had to be evolved. According to this philosophy the status of every individual in life was determined by his *karma*, or action of his former birth, and his salvation depended on the due observance of the doctrine of *dharma*, which lays on every man the obligation to do his duty to himself and society in that station of life in which he is placed. *Dharma* may be compared with *daena* in the Zoroastrian philosophy, meaning religion, but signifying also the ethical law governing

the life of a Zoroastrian. The character of a man is moulded by the ethical law which he observes in life. *Daena*, therefore, stands for character or active self of a man. Similarly, a man's *dharma* makes him what he is and stands for the active self. This theory of divine dispensation induced the belief that caste was a question of capacity and character and that observance of caste duties (*Svadharma*) in the spirit of renunciation, as one's offering to the Creator, led to perfection and final emancipation. Gautama Buddha, who raised the standard of revolt against the tyranny of caste and preached the doctrine of equality of man, raised millions from the slough of despair by his cheering message that members of the different orders who lived according to their *dharma* enjoyed after death the reward for devotion to their duties.

'The four-fold division of caste', says the Creator in the *Bhagavad Gita*, 'was created by me according to the apportionment of qualities and duties'. No work, therefore, in itself is evil, impure or sinful. It is only the manner in which one's allotted work is done that determines its worth. 'Better is one's own duty, though defective, than another's well performed. Death in (performing) one's duty is preferable, (performance of the) duty of others is dangerous.'

Society, it was held, could not function efficiently and harmoniously without a division of labour. If the different castes were to neglect their avocations, the entire social order would be thrown into a chaotic condition Whatever differences of opinion there may be concerning these arbitrary restrictions and inhibitions, there is a consensus of opinion regarding the advantages that accrued from specialization induced by the allocation of avocations on hereditary basis. For instance, the arts and manufactures of India acquired world-fame for their exquisite delicacy and workmanship. In an ever-changing order of society, it could, however, hardly be expected that members of a caste would always confine themselves to the pursuits assigned to them. As a matter of fact, there was, in practice, no bar to the free mobility of labour. Gautama allowed even a Brāhman to take to agriculture and trade. In the Jātaka literature we find Kusa, a prince, becoming an apprentice under a potter, book-maker, florist, and cook. Similarly, the Vaisya got over his aversion to crafts involving manual labour while the Sudra rose in status and became the Vaisya's equal in trade, agriculture and crafts.

Changing environment, contact with other countries, clash of cultures, new systems of faith and worship, social and economic struggles, political convulsions, intellectual progress, currents of modern tendencies led to the modification of the old organization. Based though the social organization was on differentiation of individuals and demarcation of their status, it was not the individualism developed on the basis of self-interest and self-aggrandizement but the individualism in which one might be able to render the best possible service to society and help in the maintenance of a stable social equilibrium to the best of one's ability. Working together, the various groups constantly contributed to the common life of their cities and villages

and their team-spirit led to a remarkable development of corporate life and concerted action, as evidenced by the numerous religious, civic and economic organizations that grew up amongst them on the basis of class collaboration and civic brotherhood.

Village Councils.

The outstanding example of the genius of the people for corporate action is their village council composed of elders chosen from all castes and representing all interests concerned. With the co-operation of the different castes it maintained peace and order in the village, settled disputes, upheld individual rights and preserved intact the internal economy of the country. Megasthenes compared the village-councils to little independent republics. Equally efficient were the craft-guilds and merchant-guilds formed to safeguard and promote the individual and collective interests of the different units. Throughout the country these trade-guilds controlled and supervised the activities of the commercial classes and artisans and attained a position of transcending importance in the life of the country. Sir William Hunter[1] did not exaggerate when he remarked: 'The trade guilds in the cities and the village community in the country, acting together with caste, as mutual assurance societies, and under normal conditions allowed none of the members to starve. Caste and the trading or agricultural guilds concurrent with it take the place of a poor law in India.' Possessing a distinct organization of their own, these guilds were governed by their own rules which even the rulers of the land could not ignore. 'A king who knows the sacred law,' observed Manu, 'must inquire into the laws of caste and districts, guild laws and family laws. What may have been practised by the virtuous that he shall establish as law, if it be not opposed to the laws of countries, families and castes.'

Provincial and Urban Corporations.

In the sphere of local government there were other types of autonomous bodies, the provincial and urban corporations, *Paura* and *Janapada*. Foremost amongst the members of the community who took an active part in municipal government were city-merchants and bankers. The *Paura* was presided over by a leading citizen, who was usually a merchant or banker, called *Sresthin*. Compared with the authority and functions of the present-day municipalities even of our capital cities, how circumscribed seem to be the resources and functions of those ancient corporations! The entire scheme of civic government rested on co-operative labour rather than on taxation. Communal co-operation was a condition precedent to the inauguration of schemes for communal warfare. A local body was, therefore, entitled to call for labour without remuneration from every householder in connection with works of public utility. Whoever stayed away from any such co-

[1] *Indian Empire*, p. 199.

operative undertaking was required to send his servants and bullocks to contribute his share of labour.

Besides the provision for free labour, other resources were provided for the local body on principles of what one might call practicable socialism. For instance, Brihaspati laid down: 'Whatever is obtained or preserved by members of a fellowship or earmarked for a particular purpose of society, or acquired through the King's favour is common to all members of the community.' To earmark a small share of one's profits on business transactions for a communal purpose was regarded as one of the unwritten laws of the land. Similarly, the profits which an independent member of an association earned in the execution of a contract for a public work entrusted to him vested in the local body.[1] If he appropriated them, he had to refund eleven times the amount as a penalty. One of the powers vested in the *Paura* was that of minting gold coins which were called *Nigama* coins, i.e. coins struck at the capital by the state for the association of city-merchants, *Nigama* meaning the bourse or the guild-hall where merchants in the capital congregated.

Of still more absorbing interest were the machinery of administration and elaborate regulations for elections, qualifications and disqualifications of members, and transaction of business, anticipating, one might say, the regulations and standing orders of our local bodies and parliamentary institutions.

In the West local government represents a process of decentralization and devolution of power from the central authority but in India local bodies were practically *sui generis*. They grew independently out of the conditions created by caste-life which set up a system of self-government and autonomous village organization. That system lasted in one form or another through the periods of successive invasions and was in existence when the country fell into the hands of the British. Under their centralizing policy the more important self-governing institutions vanished but the village-panchayats have still survived in many places and under the present regime are revived or resuscitated. If Hindu culture persisted through the ages despite periodical political convulsions, it was due in no small measure to the much abused institution of caste which taught the people the art of governing whilst being governed by the rigid rule of caste.

Had the caste-system rested merely on functional basis, it could not have survived the shocks of the modern economic and industrial developments. It survives because it rests on a philosophy of life that appeals and must appeal for all time to the human soul. The ancient ideal of *dharma* is still the key-note of the Hindu philosophy of life. So long as people adhered to this ideal, the caste-system provided a closely knit economic fabric, minimized class conflict and cut-throat competition, induced a cohesion of the different units and gave society a static form.

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[1] Yājnavalkya (11,190).

Functional classification favoured by modern Western Thinkers.

Integration of natural differences between individuals as a means to promote the advancement of society to the highest pitch of efficiency has been the dominating note of the idealistic theories of not a few western thinkers of modern times. Nietzsche, for instance, advocated for the evolution of a higher species of mankind, the division of society into three classes corresponding to the first three orders of Hindu society, the first eminently spiritual, the second predominantly strong in muscle and temperament and the third composed of ordinary individuals. The first in rank were the supreme ruling class; the second their instruments for governing, guardians of law and order, judges and soldiers, with the king as their head; the third consisting of those who were engaged in labour, business, agriculture, science, and the ordinary forms of art. The Russian experiment is another illustration of a conscious or unconscious adaptation of the doctrine of giving every individual a place in the social organization for which he is best fitted. In his *Modern Utopia* H. G. Wells also favours reconstruction of society on a psychological basis, a system of self-imposed government of scientific experts in which we discern the principal constituent elements of caste minus religion and the hereditary principle, an adaptation, so to say, of the doctrine of the *Gunas* or fundamental qualities which make up the *prakriti* or nature of an individual, the doctrine propounded to give a rational explanation of the caste-system as one allowing an individual to develop along the lines best suited to his natural endowments.

Nearer home we witnessed until yesterday the domination of a ruling caste. Under that system the first in rank was the supreme ruling class, the absentee British nation, the second, the so-called Steel Frame, the predominantly strong members of the Indian Civil Service, and the third the rest. We could also trace several features of the caste-system in Communism, Nazism, and Fascism. These 'isms' engendered anti-humanitarian tendencies and racial antipathies and rivalries vitiating the relationship of the different human families. Has not the ancient organization of society, with its philosophy of life, its conception of the organic unity and interdependence of men, its idealism and practicable socialism and its institutions for the development of corporate life, any lesson for the builders of a new order, any corrective for the disordered society of today? Does not the history of that organization, with its luminous epochs of achievements in the pursuit of knowledge and the arts of civilization, afford a clue to the solution of the present-day problems?

Need for Greater Encouragement of Study of Persian

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MODERN Persian started as the Court language of the Samanid and Ghaznawid sovereigns; then of the Il-Khans of Persia and later of the Moghal Emperors of India. It has continued to be the cultural language of many other countries like Turkey, Eastern Turkistan and Afghanistan until quite recent times. If bigoted nationalism does not stand in the way of its cultivation it may enjoy this popularity for generations to come. It was understood, spoken and written by millions of people of various nationalities and communities from the confines of China to Poland and Hungary. A number of distinguished scholars from Asia and Europe found it to be worth their while to travel in these countries in search of old Persian books and manuscripts associated with the names of great encyclopaedists, and lying neglected in dingy or long forgotten libraries. Among first rate European scholars who have rendered valuable service to Persian research may be mentioned Nöldeke, Jules Mohl, Rückert, Ethé, the two Warners, E. G. Browne, Nicholson and Sir E. Denison Ross, and others. Persian lyric poetry with its musical diction, charming style, rich metaphors and stirring appeals to the heart and the head was popular all over the world. Its qaṣidahs were appreciated at the courts of Turkish, Turkman and Moghal rulers so long as they had any money to give away. Persian classics (both prose and poetry) were studied in schools of all grades all over the world—irrespective of country, class or creed. In India they were perused with almost religious zeal by Muslims, and among the Hindus they were the special favourites of the liberal-minded scholarly communities —the Kayasts and Khatris—from among whom have risen several fine essayists and poets like Pandit Ratan Nath Sarshār.

The late Maharajah Sir Kishan Pershād of Hyderabad was a keen admirer of Persian poetry. From personal knowledge I can testify to the late lamented Mrs. Sarojini Naidu's knowledge of Persian poetry. A close study of her intellectual career may reveal the fact that she was deeply imbued with the lyrical poems of Ḥāfiẓ and Sa'dī before she began to delight the world with her charming English poetry.

Persian apart from its beautiful poetry is a language that is easily learnt and long remembered. Its grammar is by no means difficult and there is no danger of any one getting lost in the labyrinth of its vocabulary. It uses its material of words and phrases quite economically—so to say. It is the charm of its rhymed prose that keeps whispering into our ears, even in our old age, aphorisms and moral maxims that we learnt in our childhood—in the *Gulistān* and *Būstān* of dear old Sa'dī, for example. [It may be mentioned by the way that when Prof. Abdul Karim Germanus, Professor of Oriental

Languages at the University of Budapest, went as a boy to consult the veteran Professor Armenius Vambéry about his oriental studies, he was asked to read Sa'dī's *Gulistān* by way of a test.]

As regards the universality of cultivation of the Persian language, I may mention that during my stay in Constantinople in November 1913, I found scores of Turkish men and women of all classes, both young and old, who liked to carry on lengthy conversation with me in Persian. On November 25, I had the privilege of having a private interview and conversation in Persian with the Shaikh-al-Islam of Turkey at his palace for over one hour. At parting he feelingly asked me to convey an expression of his thanks to the people of India for their sympathy with Turkey in her recent calamities.

Old Persian is closely allied to Sanskrit and attempts should be made to combine the study of Zend Avesta with Sanskrit. Revival of study of the masterpieces of such popular authors as Firdausī, Sa'dī, Ḥāfiẓ, Niẓāmī, Jami and others is bound to promote friendly relations not only between scholars of India and Iran, but with those of Turkey and Eastern Turkistan also. In these days of undesirable national and communal antagonism among the peoples of the world, the cementing material provided by a charming language of culture, full of popular moral aphorisms will serve as a great boon to civilization—especially because it has no power politics of its own to insinuate or propagate.

To reap full benefit from these works they should be available in fairly cheap but good editions, free from errors and misprints—some well annotated also for the benefit of the private student. It is distressing to find that few scholars are lucky enough to possess good copies of these classics. The days of fine Indian editions seem to have vanished for ever. The old enthusiastic Nawal Kishor, the Muṣṭafā'ī and the Niẓāmī Presses are no more. Even the Berlin publications seem to be getting scarce. One of the surest means of inspiring amicable Indo-Iranian relations is to promote better publication and wider dissemination of the Persian classics. A well-known edition of the *Shāhnāmah* (based on Samī' Shīrāzi's copy) published in Poona in 1913 was sponsored by a large body of cultured members of the Parsi community from all parts of the world—notably, of course, from Bombay. It will be in the best interests of this great community—I may be permitted to state—if it revives its old interest in Persian language and literature.

The Iran League of Bombay has splendid opportunities of rendering valuable services in this field by helping to bring out popular editions of the Persian classics and encouraging advanced research. The University of Bombay also can work wonders in this connection by encouraging research in Persian. I remember with what thrill of joy I heard in the spring of 1908 a batch of young Parsi students good-humouredly chafing one of their party in a restaurant with the following well-known verse from immortal Ḥāfiẓ:

زاهد خلوت نشین دوش بمیخانه شد　　　از سر پیمان گذشت بر سر پیمانه شد

Another incident that occurred on board the *Mantua* in April 1911 is well worth mentioning. Two non-Muslim gentlemen from Delhi were my fellow travellers to London who were deeply steeped in Persian. The conversation unfortunately turned on to the private life of a well-known man of rather shady reputation. I recited these two verses from Sa'di:—

مرا شیخ دانای مرشد شهاب   دو اندرز فرمود بر روی آب

یکی آنکه درخویش خود بین مباش   دوم آنکه در غیر بد بین مباش

The effect was electrical, the conversation stopped all of a sudden and they kept on repeating the verses over and over again with the utmost relish. Such is the effect of good Persian poetry on the human mind!

Mystic Persian poetry, especially the Mat͟hnawi of Maulānā Rūm has a marvellous influence over the mind of its listener. Whoever has heard it chanted in the takiyahs of Stamboul will never forget its ecstatic delight as long as he is alive. To sum up, the world will be all the better with wider and deeper study of the masterpieces of the Persian scholars.

All earnest students of Persian are indebted to Prof. Edward G. Browne for his Literary History of Persia. It is time this important work be supplemented by appropriate volumes from the writings of competent Indian and Iranian scholars.

A Study in Muslim Calligraphy in relation to Indian Inscriptions

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IN any study of the history of Muslim calligraphy whether in India or elsewhere, we must necessarily turn to Arabia to look for its origin and first nourishment. The cultural history of Persia is also no less helpful in this respect. In fact, in the conflict of cultures that followed the advent of Islam, Persia with its high level of artistic taste contributed in no mean measure towards the growth of writing in the middle and near East.

Although writing was mostly an unknown or forlorn means of expression with the pre-Muhammadan society, the calligraphic art seems to have come into prominence almost with the dawn of Islam. Calligraphy or beautiful writing was taken up by the Muhammadans with all seriousness almost as they began to put to writing the Holy text. The Persians whose bent for things artistic was a natural instinct with them, gave themselves to this art almost simultaneously with their absorption into the fold of Islam. They were serious advocates and ingenious innovators of the styles of writing so much so that the industrial arts of Islam attained a high pitch of glory and received appreciation mainly through the concentrated efforts of the refined Persians who in a short period became masters of decorative designs and colour paintings. It is now possible to assert that calligraphy was as much cultivated among the Muslims as the art of painting, though it is true that a prejudicial attitude developed itself among the legists in the second and third centuries of the Moslem era against plastic as well as pictorial art. It is also equally true that as against this, the art of decoration that developed on pottery and metals provided a strong undercurrent serving to keep alive this distinctive taste which was their own.

So far as writing was concerned the Arabic characters themselves provided an inspiration for decorative designs and by a slow, unconscious but steady process became a potential motif in Islamic art. The entire alphabet with a band of stout verticals and interwoven bases is marked by a balance and a fluidity. The ancient Phoenician towns like Tyre were a great centre for the encouragement of this art indirectly. For, these and places like Antioch, Aleppo, and Damascus were the industrial towns where

enamelling and gilding received considerable scope and patronage. It soon attracted the notice of the artists who took to decorative writing as a motif for art on the enamelled and gilded surfaces. In fact, such specimens of enamelled tiles with texts from the ***Rubā'iyāt*** of 'Umar-i-Khayyām inscribed,[1] discovered at Lahore or probably Multan, are preserved in the Muslim Galleries of the Indian Museum, Calcutta. We can profitably compare this with the Glazed Tile from Dholpur State showing floral designs having four rosettes in bold relief or showing the design of the spiral twig having flowers and tendrils in relief, now preserved at the same Museum.

The *Qur'ān* being according to orthodox Muslim belief, the word of God, the art of calligraphy drew its prestige from the ultimate object for which it stood, viz., the perpetuation of the word of God. In fact, the art, so essential for the propagation of the religious beliefs and sentiments, had the direct approval of the Holy text itself. In the words of the *Qur'ān* (Ch. XCVI, 4) it was a direct teaching of Allāh to mankind that the latter learnt to use the pen.[2] In the very first revelations Allāh reminds the Prophet and his followers that the foremost thing Allāh desired in man was this power to wield the pen. Indeed, it was even thought a condition precedent, as it were, before the holy communication itself would be transmitted, and why? For, the ability to put to writing the word of the mouth would necessarily guarantee the correctness of the text and the possible expansion of the faith. Writing has further been eulogized in the words of one of the Wise Men as being 'the offspring of thought, the lamp of remembrance, the tongue of him that is far off and the life of him whose age has been blotted out'. All this is particularly interesting when we remember that in the time of the Prophet writing was a thing almost unknown in the Arabian Peninsula. In the chapter (LXVIII) titled, القلم (the Pen), the inkstand (نون = ن) and the pen (قلم) are invoked as witnesses to bear out that the Prophet is not a mad man (مجنون)[3] but rather that every revelation of the Holy text was put down in writing as soon as it was communicated to the Prophet.

Not only calligraphy but the whole systems of colour decoration, illumination and even book-binding owed their origin and development to their relation to the Sacred Book. After the *Qur'ān* the art was extended to the writing of secular texts also.

It was in the second and third Moslem centuries that the opposition of the legists was crystallized against all plastic and pictorial art, and it was in

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[1] The text written in tolerable *Nasta'līq* shows rather shortened curves at the base, peculiar to *Naskhi*. For text see, *Rubā'iyāt* of 'Umar-i-Khayyām, *Bib. Ind.*, p. 72, v. 162.

[2] *Qur'ān*, XCVI, 4 الَّذِى عَلَّمَ بِالْقَلَمِ

[3] *Ibid.*, LXVIII, 1, 2

نٓ وَ الْقَلَمِ و ما يَسْطُرُونَ ۝ مَآ اَنْتَ بِنِعْمَةِ رَبِّكَ بِمَجْنُونٍ ۝

the very same periods that calligraphy became one of the most highly prized arts of the Moslem world. From the religious sanction it received, it soon became the national art of the Muslims and there was nothing considered un-Islamic in it. Its positive encouragement soon had its all-round effect on the distinctive arts of the period. Much of painting was taken up with calligraphy as its most powerful subject. In fact, the Islamic people discovered in its cultivation an outlet for expressing their 'aesthetic nature'. It provided an outlet, a vision, that had its scope far too wide when compared with the limited delineation of the animate objects.

Gradually the position of the calligrapher in society because of the sacredness of his duties came to be one of considerable dignity and honour. He was sometimes only second to the priest in that respect. A sort of religious merit was attributed to the work of writing or copying, so much so that we have in record on the pages of history of Muslim rulers given earnestly to copying the *Qur'ān* and taking considerable pride in it. One such instance can be cited in a copy of the *Qur'ān* in the collection of the Metropolitan Museum, New York, dated the 4th of *Ramaẓān*, 830 A.H. (June 29, 1427 A.D.) written by Ibrāhim Sulṭān ibn S͟hāh Ruk͟h ibn Timur Gurgan.[1] Ibrāhim Sulṭān was thus a grandson of Tamarlane, and died in 1430 or 1431 A.D. It is said he was not only a patron of arts and letters but had the ability to write in six different styles. This proves, if anything, that the kings and royal dignitaries took much pains in practising and acquiring mastery over the valued art of calligraphy. Indeed, the Muslim emperors took peculiar pleasure in writing *waṣlis* (وصلی) or paper (lit. parchment) with specimens of calligraphy with a view to exhibiting their skill in the art. Bahādur S͟hāh II, the last Mug͟hal Emperor of Delhi, has a number of *waṣlis* in *Nask͟hi* and *Ṭug͟hrā* in his own hand.[2]

A peculiar practice proved to have existed in India in the *Mug͟hal* period, has, however to be noted. It is that in the imperial records of the time it was generally a slave that was entrusted with the task of writing the inscriptions. Ḥusain Aḥmad, for instance, who is credited with the writing of the inscription of Humāyūn's time on the Khānqāh at Shaikh Sara'i, Delhi, is stated to be a slave.[3] A number of *waṣlis* executed by slaves of the Emperors at Delhi is also in existence proving that slaves were no less experts in the practice of beautiful writing on paper as well. In fact, they were encouraged to cultivate the art. Such slaves were sometimes disciples of great saints and holy persons. Professional calligraphers there were many attached mostly to royal courts. Thus in India Humāyūn had in his employment Ḥusain Aḥmad, Akbar had Muḥammad Ḥusain, a Kashmirian,[4]

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[1] M. S. Dimand, *A Handbook of Mohammedan Decorative Arts*, p. 68.

[2] Zafar Hasan, *Specimens of Calligraphy in the Delhi Museum*, Mem. A.S.I., No. 29, Specimen Nos. 15, 72, 103.

[3] *P.A.S.B.*, 1875, p. 213, No. IV—کتبه العبد حسین احمد

[4] '*Āin-i-Akbarī*, tr. by Blochmann, I, pp. 102-3; see also, *Specimens of Calligraphy in the Delhi Museum*, p. 9 No. 31.

as his official calligraphist while Jahāngīr had a court-calligrapher in 'Abdur Rahīm.[1] Sometimes also, the more notable ones among these bore titles of honour signifying proficiency. Thus *Zarrīn Qalam* (or gold pen) was the title conferred on Muḥammad Ḥusain while *Roshan Qalam* (or bright pen) and also *'Anbarīn Qalam* (or Ambergris pen) were the titles for 'Abdur Rahīm.[2] The title of *Jawāhir Raqam* was conferred by Shāh Jahān on Sayyid 'Alī who was appointed the instructor in calligraphy for Prince Aurangzeb. As an instance of how the slave-scribes of the Mughal court were sometimes attached to great saints, we may note here the case of the writer of the inscription of Humāyūn referred to above. He was attached[3] most probably to Shaikh 'Alāu'd-din Nūr Taj, the saint. Arabic books of history and literature have preserved for us the names of several calligraphers by honourably mentioning them while they are not so eloquent about architects, painters, and metal workers.

Of early Arabic writing generally two styles are known. One is formal style being characterized by sharp angular letters and the other, cursive with rounded letters. The former was probably first used for official purposes at Kufa in Mesopotamia and from this it came to be known as *Kufic*. The latter developed into what is known as *Naskhi*.

For five hundred years the *Kufic* was in use. The main purpose for which it was so used was in inscriptions and in copying the Holy text although this angular variety of the style was 'the preferred script of the Government'.[4] The copy of the *Qur'ān* in *Kufic* dated 168 A.H. (784-5 A.D.)[5] is perhaps the earliest known one and there are several others of the ninth century A.D., and thereafter. The letters were written in black ink with diacritical marks in red. Each chapter was marked by gilded ornaments at the beginning and sometimes margins were also similarly decorated. An eleventh century specimen of the script with similar decoration, a copy of the *Qur'ān* is in the acquisition of the Toledo Museum of Art. The usual material for such writing was parchment. The other materials for MSS. were carpet, deer-skin and the like.[6] But the early *Kufic* form was rendered in its pristine elegance not only in manuscripts but on tombstones as well. A specimen of the early *Kufic* on stone is in the collection of the Indian Museum, Calcutta. It is dated 437 A.H. (1035 A.D.) and comes from the African coast of the Red Sea. It shows a broad-angled type of *Kufic* writing, probably the precursor of the later rounded form, which ultimately gave rise to the cursive *Naskhi*. The transition from *Kufic* to *Naskhi* is a remarkable feature in the history of Muslim calligraphy. This special rounded

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[1] *Specimens of Calligraphy in the Delhi Museum*, p. 10.

[2] *Ibid., loc. cit.*

[3] Epigraphia Indo-Moslemica, 1933-34, p. 19.

[4] M. Ziauddin, *A Monograph on Moslem Calligraphy*, p. 45.

[5] M. S. Dimand, *A Handbook of Mohammedan Decorative Arts*, p. 66.

[6] Cf. A copy of the *Qur'ān* in *Kufic* on deer-skin, dated eleventh century A.D., *vide*, *Ibid.*, p. 18.



Fig. I. Inscription over the prayer niche in Adinah mosque, Panduah, showing Kūfic and Ṭughrā.

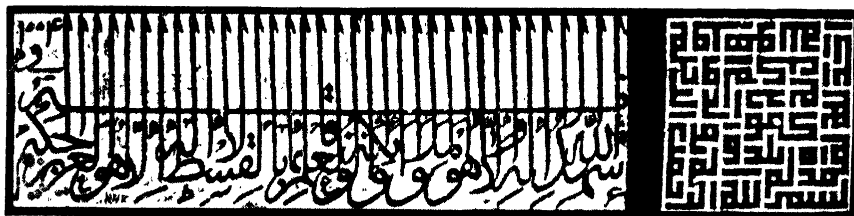


Fig. II. Muḥammad Amin's grave at Golconda, showing 'lattice work' Kūfic and Ṭughrā.

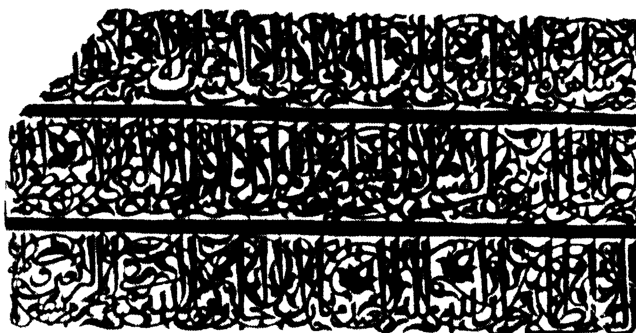


Fig. III. Ṭughān Khān's inscription from Barā Dargāh, Bihar, showing intricate Ṭughrā.

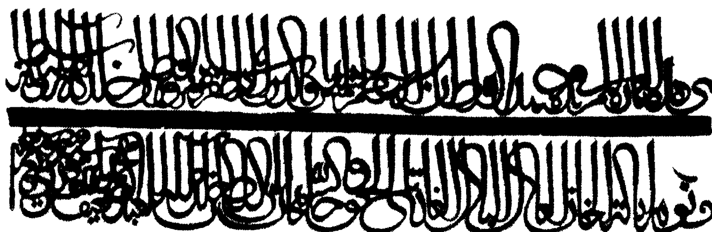


Fig. IV. Inscription dated A.H. 719 of Broadlay's collections.

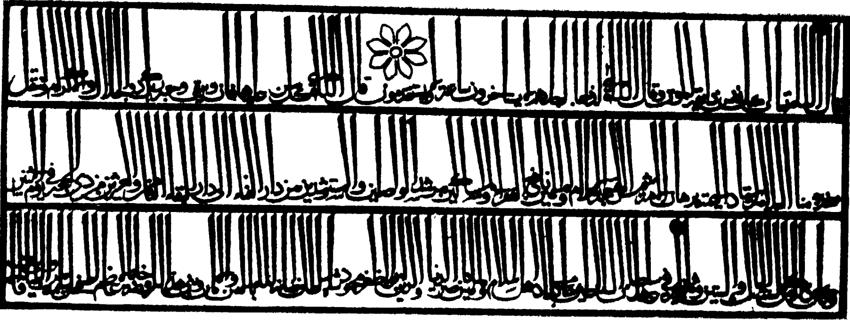


Fig. V. Maḥmūd Shāh's inscription at Panduah, A.H. 863 (A.D. 1459).

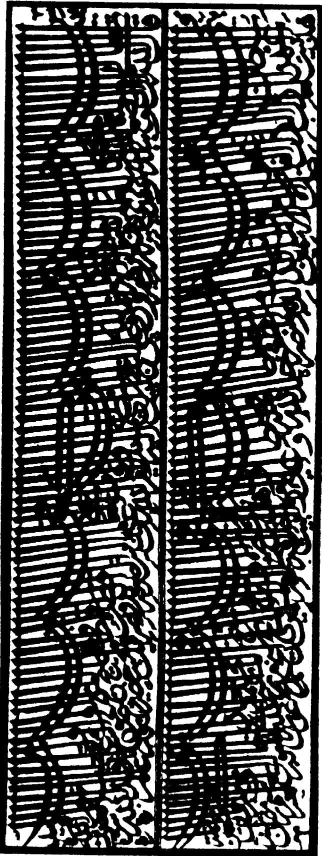


Fig. VI. Inscription of Muzaffar Shāh. A.H. 898.

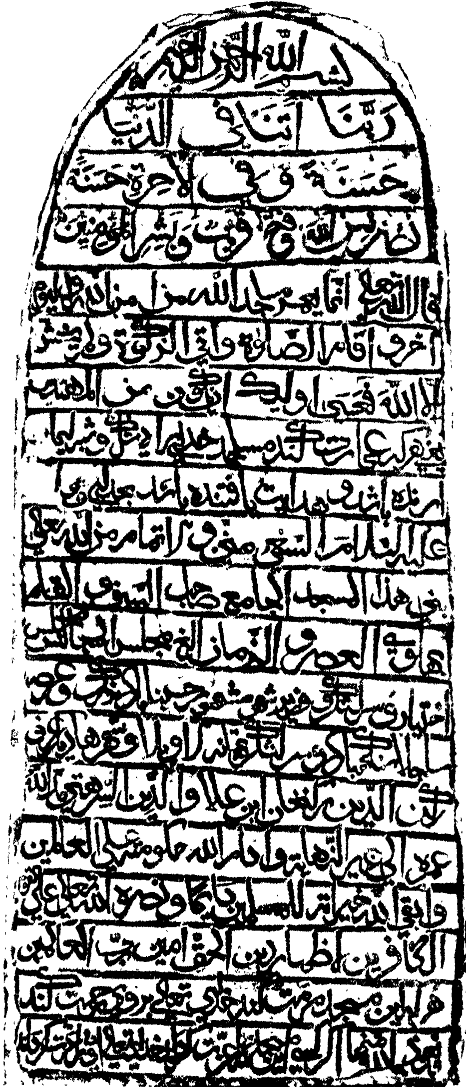


Fig. VII. Inscription of Husain Shāh's time in Zafar Khān's mosque at Tribeni, Hooghly.

form of *Kufic* became popular in Spain and North Africa (the Maghrib).[1] A good specimen of the *Maghribī* hand where the angular effect is still noticeable with a determined tendency to round up the bases, is preserved in a copy of the *al-Minaḥ al-bādiyaḥ* of the India Office collection of Muslim manuscripts.[2] It is dated in the second half of the twelfth century Hijra. The history of *Kufic* on stone inscriptions in India is no less important. It covers a long period of nearly five centuries. The earliest perhaps of these is an inscription on the Qūwwatu-l Islām mosque at Delhi, dated 587 A.H. (1191 A.D.) giving a quotation from the *Qur'ān*. The next in chronological order are those on the tombs of Sulṭān Ghārī, dated 629 A.H. (1232 A.D.) and of the celebrated emperor Iltutmish, bearing a date 633 A.H. (1235 A.D.), both at Delhi.[3] These latter two also like the previous one record a quotation from the Holy text and give only a very highly ornamental variety of the *Kufic* executed on stone. Indeed, this *Kufic* of the ornate variety has rightly been described as *Kufic Ṭughrā*.[4] This highly prized style of *Kufic* writing had its due share of attention from Bengal calligraphists working on the easily pliable basalt. During the latter part of the 8th century of Hijra era this so-called archaic form found favour along with the more common style of epigraphic writing prevalent at the time, viz. *Ṭughrā*. During the time under reference *Ṭughrā* seems to have gained considerable ground in the land but at the same time we find a beautiful specimen of *Kufic* writing forming the upper panel of a piece of *Ṭughrā* writing cut in the stone over the prayer niche in the transept of the Adinah Mosque at Panduah, Bengal (Fig. I). It is significant that the entire writing relates to a quotation from the *Qur'ān*[5] and perhaps this fact itself accounts for the use of the archaic style in a comparatively modern document. The *Ṭughrā* style exhibited in the lower panel bears close similarity with another inscription in exclusively this style dated 770 A.H. and found in the same mosque[6] and thus the date of the former can be fixed at very near the latter date. It is, however, a mistake to conclude that the style was retained only in a limited area, more particularly Bengal. During the Quṭb Shāhi rule in Golconda, for Qurānic quotations *Kufic* was equally accepted. In fact, on the top slab of Mirza Muḥammad Amin's grave at Golconda, we have a Qurānic quotation, the Sūra Ikhlās (Unity)[7] written in the *Kufic* style. The inscription bears the date 1004 A.H. (1596 A.D.). The particular type of *Kufic* here followed represents the rectangular 'lattice-work' variety (Fig. II). Here the vertical and the horizontal lines are inter-woven into such a fret-work that it would

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[1] Several leaves of the Qur'ānic text in *Maghribī* dating in the eleventh to twelfth century A.D. are preserved in the Metropolitan Museum of New York. *Vide, A Handbook of Mohammedan Decorative Arts* by M. S. Dimand, p. 67.

[2] See Pl. XXIV, *Specimens of Arabic and Persian Palæography, India Office Library*, London, 1939.

[3] M. A. Husain, *A Record of all the Qurānic and Non-Historical Epigraphs on the Protected Monuments in the Delhi Province*, Mem., A.S.I., No. 47, pp. 90, 114 ff.

[4] *Ibid.*, p. 115 etc.

[5] *Qur'ān, Sūra*, IX, 18, 19.

[6] *J.A.S.B.*, XLII, pt. 1, p. 257.

[7] *Qur'ān*, Ch. CXII.

very well suggest the most intricate lattice-work of screen, so often cut into marble. It is a real jugglery in letter-forms which although maintaining a symmetry of lines, offer a well-executed rectilinear riddle. It is further interesting to note that the slab bearing the *Kufic* writing referred to above has to its left-side a fine specimen of writing in the *Ṭug͟hrā* of the 'Bow and Arrow' variety. This represents a verse from the *Qur'ān*, Ch. III, 16. What inspired the artist, therefore, in Bengal during the fourteenth century A.D. was still effective 200 years later at Golconda, only that a complex variation in style has taken place specially in the *Kufic*. It is, however, a mistake to deny that *Kufic* was ever employed in historical documents. In fact, one such instance is on a slab set into the western wall of the Āḍhāi-din-kā-Jhonprā at Ajmer. It bears the date 596 A.H. (1200 A.D.).

The meaning of the root *Nask͟h* from which the style *Nask͟hi* derives its name is transcribing, copying, obliterating, defacing, etc. This style was introduced into Egypt in the eleventh century A.D. and since then was very often combined with *Kufic* writing. In fact, as we have had occasion before to state, *Nask͟hi*, in origin, is a rounded form of the same style of Arabic writing which in its angular variety was known as *Kufic*. Used in combination with *Nask͟hi*, however, *Kufic* was restricted to the writing of chapter headings. In the Mamluk period *Nask͟hi* became very popular. A thirteenth or probably fourteenth century copy of the *Qur'ān* written in gold with diacritical signs in red and blue is exhibited at the Metropolitan Museum.[1] The title pages show arabesque ornaments and *Kufic* characters in gold and blue. A number of similar highly decorated copies with textual portions in *Nask͟hi* written for the Mamluk Sulṭāns of the fourteenth century are preserved in the Khedivial Library at Cairo.

During the thirteenth century a new form of writing developed in Persia. This was known as *Ta'līq*. The word means Persian handwriting or characters in general. It grew from the practice of adding marginal notes or gloss in MS. works. In this style the characters show a tendency to slope downwards from right to left. This flexible form was not generally used for religious texts for which *Nask͟hi* was more popular. In the course of the two hundred years that followed, calligraphy kept itself steady in the attention of the artists. Calligraphers in the fifteenth and the sixteenth centuries were more numerous and noteworthy than any painter or architect. On the copied texts in their last pages were preserved as colophons the names of many an illustrious calligrapher very often with precise dates as to when they flourished and where. It was the fifteenth century which saw the birth of one of the most famous masters of the art, Mir 'Alī of Tabriz, who is generally regarded as the founder of the *Nasta'līq*, which, as we have described below, is a highly developed form of cursive writing combining features of *Nask͟hi* and *Ta'līq* both. In fact, as the word *Nasta'līq* is derived from *nask͟h* and *ta'līq* which respectively stand for modern Arabic characters as in manuscripts and Persian characters or handwriting, the style was a synthesis

[1] See fig. 29, M. S. Dimand, *A Handbook of Mohammedan Decorative Arts*, New York.

of the two. This was much in use in the sixteenth century and a beautiful specimen of Mir 'Alī's handicraft is preserved in the British Museum in the copy of Khwaju Kirmani's love episode between Humay and Humāyūn, dated 799 A.H. (A.D. 1396).[1] The noted calligrapher who introduced some innovations in the style of *Nasta'līq* was Abd-al-Karim of Khwarazm. This fifteenth century artist was one of the two sons of the famous calligraphist Abd-ar-Rahman of Khwarazm. They worked together at Tabriz. Abd-al-Karim's work is represented in many copies of noted works, one of which, a *Dīwān* by Jami, is preserved in the Metropolitan Museum of New York.[2] A beautiful and important specimen of a *Dīwān* by Mir 'Alī Shir Nawai from the hands of Sulṭān 'Alī al-Mashhadi who worked in Herat provides an example where a royal personage took to this delightful pursuit and skilful art. The instance of the royal personage who is credited with the ability to write in six different styles, viz., Ibrāhim Sulṭān, a grandson of Tamarlane has already been stated. The last of the Mughal Emperors, Bahādur Shāh II, whose proficiency in calligraphy has already been noted provides the evidence of an unbroken chain of tradition in this respect. It is said he wrote after the style of Qāẓī 'Iṣmatullah and himself had a number of illustrious disciples in poetry as well as in calligraphy. In another *waṣlī* written by the Qāẓī there is evidence of a distinction in style known by *Khafī* (thin) and *Jalī* (bold).[3] That the royal princes of the Mughals had to undergo training in calligraphy among other fine arts is mentioned in almost all the contemporary native chronicles. Thus 'Abdur-Rashīd Dailmi, otherwise known as Āqā, a pupil of Mīr 'Imād was appointed an instructor in calligraphy for the crown Prince Dārā Shikoh by Shāh Jahān. Emperor Aurangzeb's daughter, Zebu-n-nisā, is also stated to have been a pupil of Āqā, who died at an advanced age. The sons of Aurangzeb, further, had a tutor in Muḥammad 'Ārif.[4]

With Herat as the centre of activity, Sulṭān 'Alī al-Mashhadi developed a school of his own art and left a number of illustrious disciples. Mir 'Alī of Herat was one of them, flourishing in the sixteenth century A.D. Towards the middle of the sixteenth century Mir 'Alī shifted his activity from Herat to Bokhara at the court of the Uzbeg ruler. The manuscript from his hand, a copy of the Yusuf-u-Zulaikha of Jami, is dated 930 Hijra corresponding to 1523-24 A.D. Of the same century is another calligrapher of considerable celebrity. He is the son and disciple of Sulṭān 'Alī al-Mashhadi, Sulṭān Muḥammad Nūr who wrote the beautiful Khamsah of Nizami, dated 931 Hijra (1525 A.D.). This copy is preserved in the Metropolitan Museum of New York.[5]

The man who attained distinction as the founder of Arabic calligraphy was al-Rayhani who flourished under al-Ma'mun. The style introduced

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[1] M. S. Dimand, *A Handbook of Mohammedan Decorative Arts*, p. 68.

[2] *Ibid., loc. cit.*

[3] Zafar Hasan, *Specimens of Calligraphy in the Delhi Museum*, p. 6, No. 11.

[4] *Ibid., loc. cit.*, referring to *Tadhkira-i-Khushnavīsān*, p. 126, n. 1.

[5] M. S. Dimand, *A Handbook of Mohammedan Decorative Arts*, p. 68.

by him was named after him—Rayhani Khaṭṭ. He lived long enough to bring the style he introduced into perfection.

The Caliphate in successive periods had their own court calligraphers. Belonging to the last 'Abbasid Caliph al-Musta'ṣim Billāh was Yāqūt-i Musta'ṣimī. In the *Ghiyasul-Lughat* he is credited with the founding of a distinctive school of his time called after his own name, Yāqūti. But by the time of Yāqūt the art considerably deteriorated and the penmanship showed a virtual decline of the art. It was, however, under the late 'Abbasids that the art of book decoration and *Qur'ān* illumination was first initiated and it gradually developed to reach perfection in the Seljuq and Mamluk periods. The Muzahhib or the Moslem gilder thus arose in the wake of the art of the calligrapher and was regarded second in importance.

A distinctive style that directly arose out of the Arabic writing is the *Ṭughrā*. The word *Ṭughrā* means an imperial signature or the royal titles prefixed to letters, diplomas and other public deeds that are generally written in a fine hand. The style which thus originated with the ornate mode of scribing the imperial signature came to be known by the word denoting the subject matter of such writing, viz. the signature. This is proved by its prevalence on the Othmanli coinage.[1] There the monogram consists of the Sulṭān's name and that of his father with the composing letters and their elongated shafts intercrossing each other rendering the interlacement difficult to decipher. In fact, Ṭughril is found to be the name of a king of the Seljukian dynasty. This and other facts prove that the Seljukian and the Mamluk patronage was responsible for the birth and growth of yet another Arabic style of writing which appropriately came to be known as the *Ṭughrā*. And it is no wonder if we find that with the assumption of power at Delhi by the Mamluks, the scope for the introduction and flourish of the style in India was much widened. What practically the *Ṭughrā* introduced was the decorative profusion on a style which was based on the clear and elegant *Naskhi*. Here in *Ṭughrā* the writer has the artist's freedom to shift for decorations' sake any letter or a group of them on to any space suitable from his point of view in utter disregard of any difficulty that the reading involves. Even no blank space is spared but is filled with any decoration in the form of rosettes or the hearts or a miniature letter form. The *Ṭughrā* style in inscriptions, it must be noted here, got a firm foothold in Bengal as compared to the other parts of India. In other words, although it was not altogether absent in the other parts or rather it was occasionally ceremoniously indulged elsewhere for specific purposes of inscribing texts from the *Qur'ān*, Bengal, in the period of the independent Sulṭāns, knew of this style more than any other, for all kinds of inscriptional writing. It is primarily because the artistic forms that the style provided needed a smooth and fine-grain slab that could only be found in the basalt stone of the province. The intricacies of the decoration and the sharp bends of the letter-forms could only be executed in the soft but stout stuff of the

[1] O. Codrington, *A Manual of Musalman Numismatics*, p. 19.

Gaurian basalt. The effect of the letters chiselled out in relief lent a decorative charm by itself. Secondly, there might have been some connection of this Arabic style with the language used in the epigraphs of the independent Sulṭāns of Bengal, viz., Arabic. For, although there are exceptions, the principal official language used in Bengal in epigraphs and memorials was Arabic during the period noted above. And it is interesting to note that perhaps the earliest inscription in the *Ṭughrā* style (fig. III) belongs to the reign of Ṭughril Ṭughān Khān connected with the Mamluks of Delhi. The inscription is dated 640 Hijra (1242 A.D.). This highly decorated *Ṭughrā* style of writing was discontinued under the Mughals who took to the clearer *Naskhi* which the *Kātibs* (copyists) of the fifteenth and the sixteenth centuries were passed masters. It is, however, interesting to note that the *Iqbālnāma* mentions a coin couplet of Nūr Jahān wherein it is mentioned that the formula on Nūr Jāhan's own *farmāns* was in *Ṭughrā* characters.[1] Dowson,[2] however, in translating the passage takes the word طغرای to mean an imperial signature. If that is so, this at least establishes the connection between the style and its original subject matter. The few specimens preserved of a *Ṭughrā* writing by the Mughals, or more correctly the later Mughals, are invariably the *waṣlis*. Bahādur Shāh II, the last Mughal (1837–57 A.D.) had such a one in his own hand, now preserved in the Delhi Museum, where he proves his skill in both *Naskhi* and *Ṭughrā*. In fig. II we find much attention has been paid on the curvatures of the letters and the elongation of the shafts thereof while the artistic set up of the whole composition is maintained by a foliage decoration interwoven into the writing itself. The result is a baffling intricacy in separating out the letters from the decorations while the artistic integrity of the entire presentation remains unaffected.

In the development of the *Ṭughrā* form of writing there has been a downward move regarding the tendency to artistic intricacy. In other words, with the progress of time the style has been made more and more free from this decorative complexity; while at some period intervening between the most complex and the simplest forms, the upward strokes of letters were unusually long in comparison with the bodies of the letters themselves. But calligraphy, it must be remembered, is hedged in by rules of proportion which are with difficulty learnt and appreciated. The elongations noted above in the characters used for inscriptions or coins, however unusual they look, are always the result of careful study and never of any unscrupulous whim. It is because of this that a good *kātib* when in possession of a few characteristic letters of an inscription can always complete the whole alphabet from them. And we may generally say that all *Ṭughrā* writing 'intends to be beautiful and not whimsical and obscure'.

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[1] S. H. Hodīvālā, *Historical Studies in Mughal Numismatics*, p. 318 fn. 1. The passage reads: طغرای فرامین چنین نقش بست

[2] Elliot & Dowson, VI, 405.

One more interesting type of the *Ṭughrā* style is shown in fig. IV. In this form much attention has been paid to the *Dawāir* or curves, with least number of straight lines, as in the *Tauqi'* characters mentioned in the *'Āīn-i-Akbarī.*[1] This is in contrast to the simple form noticed in fig. III with arabesques or the flat surface decoration or *Rayhāni khaṭṭ*. The inscription in fig. IV is dated 719 A.H. The indulgence in *Dawāir* providing a balanced form of the letters resembles a form of calligraphic *dīwāni* generally used in official documents, letters, *farmāns*, etc. Quite an opposite tendency is noticeable in an inscription dated a century and a half later, 863 A.H., where a bent for clarity produces smooth and sharp vertical with apparently neglected and poor curves at the bases (fig. V).

Another most interesting type of the *Ṭughrā* style known as the *Bow and Arrow*, of which several specimens are preserved in the Indian Museum, Calcutta, needs mention here. The elongated shafts of the letters are tipped as though arrows, and the bows are formed by the concave strokes of the letters *nūn* (ن), the *sin* (س), the *yay* (ی), etc. One such inscription (fig. VI) belongs to the reign of Muzaffar Shāh (898 A.H.), the last of the Abyssinians (Habishi) who were succeeded by 'Alāu'ddin Ḥusain Shāh, the founder of the Ḥusain Shāhi dynasty of Bengal. Although it is true that the *Ṭughrā* reached its zenith in perfection during the time of Ḥusain Shāh being at the same time a most ornamental style with the calligraphers, it was not, however, the only style indulged in during the period. The *Naskhi* which in its peculiar elongation of shafts and the accompanying ornate effect gave rise to the *Ṭughrā*, was all the same the other important style of writing in which contemporary epigraphs were written. This was specially the case where for exigencies of space it was required to squeeze a long text into a limited area (fig VII). Nevertheless the hand of the artist was active there and the ornamental flourish that marks such executions endows the entire composition with a grace. This *Naskhi* is distinguished from that followed, for example, in the Mughal period, by a deliberate flourish at the curves at bases while the latter is characterized by a freedom and boldness in the execution. Like even the language in their epigraphs, viz., Persian, the more common style of the Mughals, *Naskhi*, is free from rigidity and complexity of structure, a freehand flow of the letters, the decorative effect being brought about sometimes by insertion of a number of foliage motifs which, however, gradually disappeared.

While speaking of the *Ṭughrā* style of writing in some detail we do not mean that the scope of this ornate style was strictly limited to the geographical boundaries of any territory. For while, however, it is true that for reasons stated above, Bengal was the home of the style where it was nurtured most, it is a fact in evidence that it existed beyond its border also. In the first quarter of the eleventh century of the Hijra era in the distant Deccan, for example, the style flourishes with equal grace. It is interesting, however, to note that wherever the style, *Ṭughrā*, is found

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[1] *'Āīn-i-Akbarī*, tr. by Blochmann, p. 100.

indulged in outside the borders of Gaur and Bihar, its use is generally restricted to a specific purpose, and that is, inscribing the verses of the *Qur'ān*. The inscriptions just referred to being on the top slabs of the tombs of Quṭb S͟hāhi Kings of Golconda, are, both of them, a quotation from verse 16, Ch. III of the *Qur'ān*. It seems, therefore, the use of the style was restricted to non-official documents as opposed to its wide use in Bengal and Bihar in official or semi-official epigraphs, e.g. registering the construction of wells and mosques by rulers and private individuals, and also on coins.[2]

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[1] Cf. Pl. XL, *Specimens of Arabic and Persian Palæography, India Office Library*, London, 1939.

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Glimpses of Ancient Indo-Iranian Political and Cultural Affinities in the Near and Middle East

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IN ancient time, long before the birth of Christ, many nations rose and fell in the vast area of land, known as the Near East or the South-West Asia. Of these nations or peoples it was the Egyptians of Africa who flourished first in the field, being followed by other nations like the Hittites, the Babylonians, and the Assyrians. But, it was reserved by Providence for the ancient Persians (the last in the list) to build up the most magnificent empire that the old world had ever seen. Though politically it lasted only a few centuries, it left pretty permanent impress among the divergent nations within this empire in linguistic and cultural spheres, some of which may be traced even to this day. An attempt is being made here to describe in brief some of the glorious achievements of the Persians in the dim past, with a view to showing specially the cultural affinities between the old Indo-Aryans and the old Indo-Iranians to which latter group the old Persians belonged. Before dealing with the subject proper, a few words are necessary to explain the two terms 'Iran' and 'Persia' (and so 'Persian') in this connection.

Iran, in greatest extension, covers the whole of Middle East (the eastern half of the Near East) and thus is a vast country bordering on the Punjab (India) to its east and Asia Minor and Mesopotamia (now Iraq) to its west. It is mainly an extensive plateau about 900 miles in length (east and west) and about 400 miles in breadth (greatest breadth north and south). It lies roughly within latitude 38° north and 23° south, and within longitude 70° east and 40° west. The Suleiman and Kirthar ranges to its east and the river Tigris to its west act as natural barriers. The Elburz and the Hindukush mountains with the Caspian Sea form the northern boundary and the Persian Gulf and the Arabian Sea remain the southern boundary of Iran. This immense land of Iran (physical) contains innumerable hills and valleys and now possesses three politically independent countries, e.g. Iran (Old Persia), Afghanistan and Baluchistan, besides semi-independent tribal areas in the eastern frontier. Geographical and physical Iran is far bigger than political Iran by which it is now commonly understood. This land is a great highway for passing races and tribes from Central Asia and India, towards the west, i.e. towards Europe and Africa, and vice versa. The people belonging to the various branches of the family of the great Caucasian race who settled here at different times in the dim past are mostly pastoral and nomadic in nature.

As regards the terms 'Persian' and 'Persia', these come from the term 'Parsua'[1] (or later on 'Paras') according to many scholars. This

[1] Vide Hall, *Ancient History of the Near East*, p. 553.

'Parsua' is the zagros region of Iran and its people are known to be very ancient. Later on, the 'Parsuans' or 'Persians' moved much eastward in the area where once stood the old kingdom of Elam. It was made possible, for the Elamites moved westward, as the Persians moved eastward and displaced them. As regards the capital of the Persian kings, the Elamite capital 'Pasargadae', which corresponded to the Median capital of 'Agbatana', (the two being really one and the same place) was not favoured by them. Instead of this place, 'Susa', the more ancient capital of Elam, was chosen. The Persian monarch Cyrus made Susa the capital of his empire.

Racially speaking, in the vast area of land, from the Mediterranean coast to the Suleiman range, the main struggle to subjugate the various peoples and thereby to build up an empire rested with the main two branches of the Caucasians, e.g., the Semitic and the Aryan. Possibly, Egyptians, the Babylonians, the Assyrians and the Chaldaeans represented the Semitic type on the one hand and the Hittites, the Mitannis, the Medes and the Persians represented the Aryan type on the other. The Persians were the last in the list, as mentioned before, in point of time, and perhaps the strongest power that built up the greatest empire in the Near East, that also included Greece and the adjoining islands (and hence a part of the south-east Europe) under their power. In this respect they acted also as the connecting link between Europe and Asia.

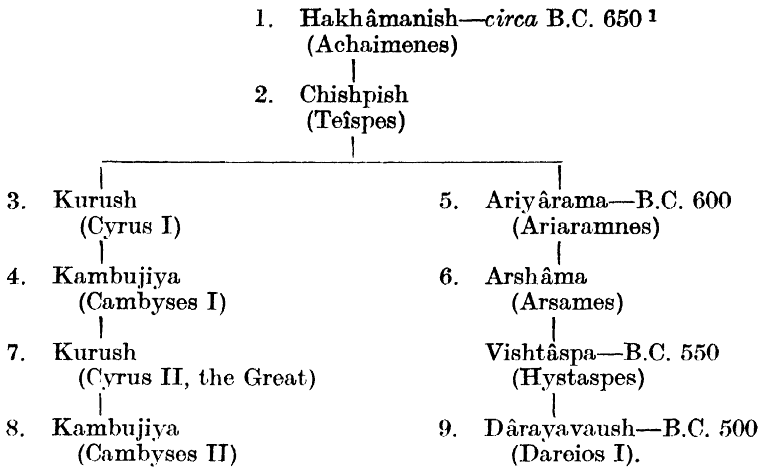
The first Persian kingdom was founded in Anshan (once under the control of the Elamites) by one Chishpish (named Teïspes by the Greeks) who was the son of Hakhâmanish or Achaimenes. He reigned during the last quarter of the seventh century B.C. The annals of Babylon and Behistun inscription (Bisitûn) of Darius Hystaspis supply us the requisite information regarding this dynasty. Teïspes was the common ancestor of both Cyrus and Darius.

Some believe Cyrus was not an Aryan by race, but an Elamite, as Anshan (his kingdom) was in Elam country. But this is not correct. 'Under him the rule which the Indo-Europeans of Iran, swarming westwards like their ancestors the Mitannians and Kassites a thousand years before, had imposed on Armenia and Anatolia was consolidated, and when Cyrus deposed him and a Persian ruling house succeed the Median, no disintegration of the new empire took place. The Persians were of the same race as the Iranian Medes, their languages were almost identical; the accession of Cyrus was but a revolution in the ruling dynasty which in no way affected the Empire.'[1]

The family of Achaimenes to which Cyrus belonged was an Aryan family. The following dynastic table of the family of Cyrus will incidentally show how much the Aryan names were distorted by the Greeks, as they did this always in the cases of all foreigners, they met with.

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[1] Vide Hall, *The Ancient History of the Near East*, p. 552.



Cyrus II first founded the greatness of the House of Persian Achaimenid kings by defeating Astyages, the Median king, in *circa* 550 B.C., and it was from him properly the House of the Persian kings begins. It was probably during his reign that the great religious reformer of Iran, named Zoroaster, flourished, though some place his time before the Sixth Century B.C.

It was but quite natural that the Indo-Aryans and the Indo-Iranians being all Aryans at bottom once professed the same religion and possessed the same culture. As its consequence, the philosophy of religion behind it and the deities concerned were so long the same. The Mitannis, being also Aryans, believed in the same religion and the deities. It is strongly believed, the Indo-Aryans or the Vedic Aryans wherever might have been their original home, came to India last from Asia Minor (the Mesopotamian name 'Mushki')—the home of the Mitannis and the Hittites (Mushkyā), and passed the land of Iran in migrating to India. Some scholars are even inclined to trace many Vedic names and incidents originally in the land of the Mitannis. To them the Near East and ancient India were almost identical. While there is another view that many of the common gods among the Mitannis and ancient Indians originally belonged to the latter and migrated with some people from India to Mitanniland, i.e., from east to west. Usually European scholars like Hall uphold the latter view. There are also scholars who place everything Vedic within the limits of the Punjab-side as they do not believe in the migration of the Vedic Aryans from outside India. We shall come to the subject of Indo-Aryan influences in the Near East later on. The religious reforms of Zoroaster made such radical changes in the religion of the Indo-Aryans that the demons ('Asur,' 'Ahur') of the

[1] Vide Hall, *The Ancient History of the Near East;* Prášek (*Gesch. der Mederu. Perser*, pp. 179 ff.), Herodotus, vii. 11; Lehmann—Haupt, *klio*, viii, 495, among others. There are divergent opinions regarding the genealogy of the Achæmenids.

Indo-Aryans became the gods of the Indo-Iranians and similarly the gods ('Suras' or 'Devas') of the Indo-Aryans became the demons ('Daêvas') of the Indo-Iranians. The chief god as preached by Zoroaster was Ahurô—mazdâo (Ahura-mazdā).

Scholars think that Cyrus, Cambyses and Darius of the family of Achaimenes were all out for world-conquest, achieving great success in that line due to the spiritual inspiration instilled through the teachings of Zoroaster.

Cyrus II was a great conqueror. Croesus, king of Lydia, came into collision with Cyrus, after Astyages of Media. Croesus invoked the assistance of the Greeks, consulted their Delphic oracle and met Cyrus in the battle-field of Pteria in 547 B.C. The result was indecisive. At this stage, Croesus summoned the help of the Greek Spartans, the Egyptians and the Babylonians. But in the battle of Sardis, Croesus was finally defeated and was sent to Persia, as a prisoner. After this, Cyrus first subjugated the Ionian Greeks and then conquered Babylon and Parthia. He even conquered a Scythian tribe of Central Asia named Messagetae by the Greeks, who lived beyond the river Jaxartes. After his death, Cyrus was succeeded by his son Kambujiya (Cambyses) in 529 B.C.

The first attempt of Cambyses was to conquer Egypt in which he was eminently successful. He ascended the throne of the Pharaohs in 525 B.C., posing himself as Pharaoh and for this he became extremely popular in Egypt. Similarly, he also posed in Babylon. Cambyses was succeeded by his relation Darius. Cambyses had a brother named Bardiya (Smerdis) and no son. This brother (Bardiya) was secretly murdered by Cambyses. In his absence in Egypt, his chief minister put one 'Magus' or priest, named Gaumâta, on the throne of Persia, proclaiming him as Bardîya. Cambyses left Egypt and marched towards Pasargadae ('Paishiyanvāda'—his capital) to put down this revolt, but died on his way, in Syria in 522 B.C.

Darius I, on his accession, first put down the revolt of Babylon. He was both a relation and a faithful general of Cambyses whom he accompanied on his last return journey from Egypt. Darius next subjugated Elam, Armenia and Media—all of which revolted in the meantime. When this arduous task was fully accomplished, he turned his attention to Egypt, marched there with his army in person, to nip in the bud the signs of disloyalty that his vacillating satrap was showing in his absence. Darius became so popular in Egypt that he was included in the list of Pharaohs by the priests of the land and called 'Setetu-Ra'. Besides Egypt, the empire of Darius then extended to the west up to Cyrene and Euesperides (Benghazi).

The similarity between the Iranian and the Indian names in those days, was remarkable enough and the court of Darius may be cited as an example of this kinship. The father of Darius was Vishtâspa (Hystaspes) who did not occupy the throne of Iran and was only the Governor of Parthia and Hyrcania due, perhaps, to old age. When Darius first marched against Gaumâta, who was then living in the city of Sikayauvatish, the six nobles

who accompanied him (Darius) were Viñdafranâ (Intephernes) son of Vayâspara, Utâna (Otanes) son of Çukhra, Gaubaruva (Gobrayes) son of Marduniya, Vidarna (Hydarnes) son of Bagabigna, Bagabuksha (Megabyzos) son of Dâduhya, and Ardamanish son of Vahauka.

The name of the post of the chief minister of Cambyses was 'Pati-Khshayathiya' ('Padishah' in modern Persian and Turkish) which originally meant 'Regent', but now means in Turkish a 'Sultan'. So 'Satrap' comes from the Sanskrit word 'Kshatrapa'. The Median enemy of Darius, Fravertish or chief, called himself 'I am Khshathrita of the family of Kyaxares'.

After quelling a rebellion in Persia itself, led by one Vahyuzdāta and a second rebellion in Babylon, Darius turned his attention to the Caspian steppes where a Saka (Scythian) named Skunka was also subdued. All his military glories will be found recorded in the tablet of Behistûn (Bisitûn), discovered by Sir Henry Rawlinson in A.D. 1837. It was after these events, Darius put into submission Egypt and Cyrene, as mentioned before.

The next attention of Darius was then turned towards Asia Minor and Greece with the adjoining islands. His general took the island of Samos on behalf of its tyrant in 516 B.C. Darius, next came to Sardis himself to lead an expedition against the Scythians of Europe by way of taking revenge upon them, for their unwarranted invasion of Asia Minor, a century before. With the help of a bridge guarded by the Greek tyrants, whose very existence depended on the support of the Persian monarch, Darius attacked the Scythians in the Russian steppes, chastized them and returned to Asia Minor safely.

The generals whom Darius left on European soil subjugated Thrace and forced Macedon to become an ally of Persia. It was the resistance of the Ionian Greeks, beginning with those who colonized in Asia Minor under Persian rule, that was fraught with far-reaching consequences. The warfare of the Ionian Greeks (who believed on the principles of 'democracy') with the Persians under Darius soon followed.

The revolt of the Ionian Greeks of the Asiatic coast and their burning of Sardis, the capital city of the western Asia Minor enraged the Persian king and the war of Persia with Greece began. The Ionian and the Dorian Greeks, who were normally rivals, united against the Persians, their common foes and the war known as the Persian War at first ended in the total discomfiture and defeat of the Greeks. The Greeks had terrible dread of the Median army and while they saw that almost the whole of western Asia including even Egypt joined hands with Persia and thus the Persian army represented practically all the nations of this area, they considered their cause as almost hopeless. However, the valour of the Greeks in the battle of Marathon in Greece first checked the advance of the Persians temporarily. At the news of this battle, Darius made preparations to attack Greece in person, to the dismay of the Greeks, but the sudden news of the Egyptian revolt turned his attention to that country and in course of his preparations Darius suddenly died in 485 B.C., which temporarily saved Greece.

Darius I was one of the greatest monarchs in history. He was a great general and very able administrator. His liberal outlook to tackle intelligently the various complex problems of his empire was far in advance of his age. He divided his extensive empire into twenty provinces or satrapies (each under a satrap or governor) which even included a part of the north-western India. These were as follows:—(1) Media (Mada), (2) Elam (Uvaja), (3) Babylon (Babirus), (4) Assyria (Athura), (5) Arabia (including Syria and Palestine), (6) Egypt (Mudrâya), (7) Phoenicia, (8) Cypiotes, (9) Cyrenaeans, (10) Crete, (11) Cyclades, (12) Yaunâ (Ionia) comprising the continental Greeks, (13) Caria, (14) Lycia (with the capital of the satrapy at Sardis), (15) Sparda (the Aegean region, with the additions of (16) Phrygia and (17) Mysia, (18) Katpatuka (Cappadocia), (19) Armenia, and (20) India (the Punjab, conquered by Darius after his Scythian expedition in about 510 B.C.). The capital of the Persian empire was at Susa.

The Greeks were known by the Persians as pirates and trouble-makers along the coasts of Asia Minor and were always hostile to the Phoenicians and the Egyptians for all of which the Persians bore deep-rooted hatred against the Greeks.[1] The war against the Greeks began by Darius, was continued by his son and successor Xerxes who was weak-minded and despotic in nature.

Xerxes took in hand the incomplete work of his father in connection with his subjugation of Greece and made gigantic, though belated, preparations for this object which occupied him no less than four years. This delay saved Greece, as by this time the Ionian and Darian differences were made up and Athens produced this time such a statesman and leader as Themistocles and Sparta produced such a brave warrior as Leonidas. The attack of Xerxes with his grand army representing all the nations of the Near East (in which Indian elephants were also used) resulted in some glamorous battles, both on land and sea, in which the Persians though partly successful on land and even occupied Athens, was beaten on the sea and finally compelled Xerxes to return to Asia disappointed. His lieutenant Mardonius kept Greece in check for a brief period and his sudden death ended the Persian war finally. The land-battle of Thermopylae and the sea-battles of Artemesion, Salamis, Mykale and Eurymedon were the most noted in this warfare.

At the end of the Persian war the weak rule of Darius II, Artaxerxes and Darius III, after Xerxes, the rivalry of Athens and Sparta for supremacy in Greece, the confederacy of Delos, rise of the Athenian Pericles, leadership of Athens in art and culture during the time of Pericles, the Peloponnesian war between Athens and Sparta, rise of Thebes under Epaminondas, rise of Philip of Macedon, Xenophon and march of the ten thousand Greeks to help in the internecine war of Persia and the rise of Alexander the Great, son of Philip of Macedon, were the subjects which though had deep connections

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[1] Vide Hall, *The Ancient History of the Near East* (re. the Persian War against the (Greeks), p. 579.

with Persian politics, we leave aside for our present purpose. It was Alexander's campaigns in Asia which require some notice. He intended to give a return blow to Asia and after conquering the whole of Greece attacked Asia and so the Persian Empire. He had meteoric successes and defeated the Persians under Darius III in the battle of Arbela or Guagumela (331 B.C.). He conquered the whole of the Persian Empire and advanced to India from Bactria (327 B.C.), which he reached up to the river Sutlej. He dared not advance further east for fear of the power of the Nanda dynasty of Pataliputra (Patna) which was then ruling the northern India. He returned to Susa in 325 B.C. and died in Babylon in 323 B.C. Although he conquered Persia, he adopted Persian manners and even took a Persian Princess as his wife. The other Greek officers also followed his examples in this respect. In short, he conquered Persian empire in military sense but was overpowered by the culture and manners cf the latter. In India, Alexander's visit left very little impression on its people and the subsequent satrapies and kingdoms arising near or in India by Alexander's successors were all Indianized to the core.

Let us now turn our attention again to the cultural contact between Iran and India and as a matter of course the Near East. In this respect Iranian, Sumerian, Mitannian and ancient Indian culture along with the Egyptian were so linked together that some apparent digressions must necessarily arise in dealing with the subject proper. The older culture of Babylonia and Assyria was Semitic and the later was non-Semitic, Sumerian or Aryan. The cuneiform script of south Babylonia or 'Sumer-land' (the northern Babylonia being known as Akkad) was originally invented by the Sumerians and their tongue was agglutinative and not Semitic.

Sumerian culture possibly contained some Semitic elements in it. Thus, though the Sumerians themselves were clean-shaven and possessed short-hair, their gods in appearance looked like a Semite with beard and long hair including even Semitic garments. It may be surmised that this change was due to the contact cf the Sumerians with the Semites. However, we know the Sumerians, in spite of this change, as a very cultured people knowing the use of metals, even as early as the 4th millennium B.C. when we first see them. The country of Elam (later Susiana) once contained a non-Semitic nationality possessing Sumerian culture. The languages of the Babylonians and the Elamites were agglutinative similar to the tongue of the present Georgians, by the side of the Caucausus.

The ethnic type of the Sumerians as may be observed in their statues as also reliefs and their difference from the surrounding Semites lead us to suppose that they were perhaps an Indian race which migrated from India to Mesopotamia by land *via* Iran. Some scholars in establishing this theory connect them with the Brahui of Baluchistan and southern Persia and consider them as the Dravidians, as they were not Aryans

according to the evidence of the Greek writers.[1] Some scholars are inclined to connect them either with the old Egyptians or the Turanians (Turkish).

The earlier, and so probably Semitic god of importance in Babylon was Enki or Ea of Eridu (the most ancient city of Babylonia). This god was replaced by the god Marduk of the Sumerians. The temple of E-Sagil or of Bel Marduk is referred to here. British Museum excavations, (1918-19), at Ur and Eridu made valuable discoveries chiefly of the stone implements and pottery. Besides, the Sumerians perhaps knew the use of copper when they first settled in Babylonia. At modern Fârah (Shuruppak) many relics of the oldest culture of the place point out to the Sumerians.[2] Similarly, Tell-el-Amarna tablets throw much light on the Egyptian kingdom. The god Marduk was a great builder of cities, somewhat like the god Viswakarmā of the Hindus. The Deluge legend and the story of the ark, common to so many people, are also alike from India to Egypt.

Asia Minor evolved its art and culture chiefly from its religion. The wonderful art of Boghaz Kyöi, Yasil-kayá and Uyiik was the work of the Anatolian Hittites.[3] Their hieroglyphic inscriptions like the Egyptians and cuneiform writing on clay-tablets like the Babylonians, are also very remarkable.

The Mother-goddess 'Ma' was once worshipped everywhere. This goddess was similar to the Roman and the Greek goddess 'Cybele'. She was the same goddess as 'Rhea' ('Demeter') and 'Artemis' of Ephesus. She was also known as the 'Dyndymene Mother' or the 'Zinzimene Mother' and also simply as the 'Mother', from whom the goddess 'Ishtar' of Mesopotamia was later on evolved.

Besides, 'Ma' and 'Attis'—the god 'Mithra' (the Sun) and the 'Mên' (the moon), the two Aryan deities introduced from the east, are to be noticed. The Iranian moon-god 'Mâo' is to be seen in the coins of Graeco-Scythian kings of Bactria, as also in those of the Indian kings Kanishka and Huvishka (1st Century B.C.).

The Iranian 'Mithra'-type is similar to its 'Mâo'-type in appearance. The Iranian 'Mâo' and the Aryan 'Mên', the Iranian 'Mithras' and the Aryan 'Mitra' are the same deities and worshipped by the royal houses and aristocracy of both Mitanniland and Iran along with the Aryan deities

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[1] There are evidences possibly of Dravidian population in Baluchistan (The Brahui) and southern Persia of ancient time mentioned by the Greeks as the 'Anariakoi' who served as the connecting link between India and Babylonia. The recent discoveries at Mohenjo Daro in Sind and at Harappa in the Punjab and also in Babylonia prove definite culture-connection between ancient India and Babylonia of the Sumerians who were noted for their 'cuneiform' writing. Vide an article by Prof. Rostovtzeff in *Journ. Eg. Arch.*, Jan. 1920; *M.D.O.G.*, June, 1914; King, *Hirst. Bab.*, pp. 137-8, regarding various theories in connection with the Sumerians. Vide also Prof. G. Elliot Smith, *The Ancient Egyptians*, pp. 139, 140 and Hall, *The Ancient History of the Near East*, pp. 173-174.

[2] Vide about Fârah excavations the Vols. of the *Deutshe Orient-Gesellschaft. M.D.O.G.* Nov. 15, 17.

[3] Vide Winckler, *M.D.O.G.*, Dec. 1907.

Indra and Varuna.[1] In the sculptured rocks of the temple of Yasil-Kayá among other deities the goddess Cybele or 'Ma' has been found with a turreted head-dress standing upon a lion. She was an Anatolian goddess and also represented in the same posture in the Greek and Roman coins. Behind her the youthful god Attes with an axe was also mounted on a lion. Behind them there were two goddesses with the same turreted head-dress standing above two eagles. The idea of eagles might have originated among the Hittite priests and long after with the Seljuk Turks of Anatolia. Like the latter, the peoples of Austria and Russia also adopted the Eagle as their national symbol. In Crete island, Evans found an ancient goddess having two lions on her two sides. The Hindu goddess 'Durga' of India is always represented as standing on a lion. Her another form the goddess 'Jagatdhātri' is shown as seated on a lion. The bird emblem is like the Garura-emblem of the ancient Aryans of India. In Albania (south-Europe) the bird-emblem is still current from very ancient days and according to one kind of view this emblem is originally Alpine. Another winged god of Yasil-Kayá is called Teshub whom the Egyptians called Sutekh. He was the chief god of the Hittites and a war-god. Besides, there were the gods of the heavens, the sea and the earth.

The names of the Mitanni kings were Indo-European in language. These were Saushatar, Shutarna, Arta-Shumara, Dushratta, Artatama, Mattiuaza etc. The Anatolian names were Shubbiluliuma, Mursil, Muwatalli (Mutallu), Khattusil, Dudhalia, Annuanda etc. The Anatolian queens' names were Pudukhipa, Muni-Dan etc. Similarly the Mitannian name Mithridates (from Mithra—the Sun-god) and the name of the Median king Cyrus (Persian Cyrus—the Sun) which comes from the Indian name Kûru (the head of a family) or Kûrush may be cited by way of illustrations.[2] The Kassite god 'Maruttash' comes originally from the Indian gods 'Marut' (in Sanskrit lit. the gods of storm). The Mitannian (Aryan) chiefs of Syria used as their appellation the Vedic Sanskrit word 'Marya' or 'Maryannu' ('young warrior'). The Egyptian texts of the time of Tothmes III contains this word. Albright discussed it in 'Archiofür Orient-forschung'. The Egyptian god Isis and his wife, goddess Osiris, correspond to the Hindu deities of India, Siva and Pārvati.

The 'Magis' or the priests were all powerful among the Medians. Their sacred book was called the 'Avesta'. In Pehlevi it is 'Apastâk', in Persian 'Âvasta', 'Ostâ', and in the Achæmenian it is 'Abasta'.

[1] "The Mitannians venerated the old Aryan deities, Indra, Varuna, and the Nâsatya—twins (Açvins) as their chief gods. Under Darius, we find the Zoroastrian Ahur-Mazdâ the chief Iranian deity, and in the *Avesta* Indra and the *Açvins* (Naonhaithya) have become 'daevas' or evil demons."—Hall, *The Ancient History of the Near East*, p. 556.

[2] According to Maspero who opposed Indian origin of the name of Cyrus—"The original form of the name is Kûru, Kûrush, with a long û, which forces us to reject the proposed connection with the name of the Indian hero Kuru, in which the u is short. Numerous etymologies of the name Cyrus have been proposed. The Persians themselves attributed to it the sense of the Sun."—Maspero, *The Iranian Conquest*, footnote, p. 37.

By the term 'Zend-Avesta' is usually meant the sacred book of the Persians, which is incorrectly derived from 'Apastâk-u-Zend'.

The name 'Zarathustra' has different interpretations. According to Rawlinson it comes from the Assyrian 'Ziru—Ishtar', i.e., 'Seed of Ishtar'. During the time of king Assur-bani-pal, the Assyrian royal family used the term 'Fravertîsh' or priest as one of the designations of a chief.

It was Zarathustra who was the first law-giver and reformer among the Medes and the Persians and he flourished probably during the time of Cyrus II. But the dates regarding Zarathustra have been differently surmised from 6000 (six thousand) years before the time of Plato to 500 (five hundred) B.C. As his date has been suggested by some as 6000 years before the Greek Philosopher Plato, others put the date as 5000 (five thousand) years before the Trojan War. According to some, he flourished one thousand years before Moses, while others put the date as six hundred years before the time of Xerxes' Athenian campaign. Some even say, he flourished about the 5th Century B.C., and he was a disciple of the Greek Philosopher Pythagoras.

He[1] was born in the place called Aryanem-Vaêjô which was to the west of the Caspian Sea and between the Arakes and the Kur. In the land where the Magi (priests) were all powerful, Zoroaster came as a great reformer who received from the god Ahura-mazdâ the book of the Law, the Avesta. This book, in its older form, was also the sacred book of the Magi. The symbol of Assur was borrowed in the conception of Ahur-mazdâ.

Below Ahur-mazdâ there are many immortal beings, known as 'Amesha-spentas' such as 'Vohu-manô' (good thought), 'Asha-Vahista' (perfect holiness), 'Kshathra-Vairya' (good government), 'Spenta-armaiti' (meek piety, the daughter and spouse of Ahura-mazdâ), 'Haurvatât' (health), 'Ameretât' (immortality) besides others.[2] Fire-worship in altars is a special feature in this religion. The Moon-god 'Mâo', the Wind-god 'Vâto',[3] the Fire-god 'Atar',[4] the Lightning-god born in clouds 'Aurvataspa', the War-god 'Verethraghna' (Sanskrit—'Vritraghna') and the god of the dawn 'Mithra' (Sanskrit 'Mitra'—the Sun-god) are some of the heavenly 'Yazatas' (gods) in this belief. There are also the belief in nymphs as we know the nymphs or 'Anâhitas', named 'Mylitta' and 'Nana'. There

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[1] It is said 'Zoroaster was engendered from the mingling of the Frôhar with the celestial ray'. 'Frôhar' means a 'guardian spirit'. The Frôhar of Zoroaster was, "by divine grace, imprisoned in the heart of a Haoma, and was absorbed, along with the juice of the plant, by the priest Purushâspa, during a sacrifice, a ray of heavenly glory descending at the same time into the bosom of a maiden of noble race, named Dughdôva, whom Purushâspa shortly afterwards espoused."—Maspero, *The Iranian Conquest*, p. 6.

The haoma is an 'Asclepias Sarcostema Viminalis'.—Maspero, *Ibid*. 'Haoma' is 'Soma' in Vedic Sanskrit. Its juice was used as a drink by the Vedic deities. A tribe of the north-western Himalayas still name a plant of that region as 'Haoma'.

[2] Vide Maspero, *The Iranian Conquest*, p. 15ff.

[3] and [4] Vide a coin of the king Kanishka of India.

are two types of divine beings named 'Yazatas' and 'Fravashis'. The latter are drawn and elevated by Ahura-mazdâ from the human beings. The principle of good is manifested in the gods 'Spentô-mainyus' while the principle or the spirit of pain and destruction is typified in the 'Angrô-mainyus'. The 'Yazatas' are opposed to the 'Daêvas' who always oppress mankind. The offsprings of 'Angrô-mainyus' are semi-beast and semi-human in appearance and repulsive in sight. These are 'Aêshmā' ('Aêshmā'—Indian Ushmā meaning anger), 'Apaosha', 'Bûiti' etc. Astôvîdhôtu is a Daêvo—the demon of Death. The female demons are the 'Druges,' the 'Incubi' ('Yātus'), the 'Succubi' ('Pairîka'), the 'Peris' etc. The three sons of Zoroaster, e.g., Ukhshyatereta, Ukhshyatnemô and Saoshyañt are yet to come as prophets, as believed in this religion (see Maspero). The gods (Sanskrit 'Devas') and the demons (Sanskrit—'Asuras') are named in opposite sense in the Hinduism and Zoroastrianism. The letter 's' is pronounced in Persian as 'h', as 'Sindhu'—Hindu 'Asur'—Ahur etc. The terms Ahur, Assur and Assyria seem to be very similar. In the religion of Zoroaster marriage among the same family members is allowed as also polygamy. Dead bodies are not buried or burnt, but kept exposed in the open air, and later on, the bones are collected and entombed. In this belief the conceptions of the present life and after-life, heaven and hell, birth and death etc., have some similarity with the Hindu idea. Among the worship of Fire, Lightning and the Sun, the old Iranians gave most attention to Fire and the Vedic Aryans did the same to the Lightning (god 'Indra'), while both respected the above three manifestations of nature. Zoroastrianism only made certain changes in the old system of belief.[1]

Ancient India had extensive trade and commerce with the Near East. We know from the Manu Saṃhita that the ancient Hindus carried on extensive commerce in various parts of the globe, not only by land but also by sea. 'An intercourse with the Mediterranean no doubt took place at a still earlier period, but it is uncertain whether it was carried on by land or partly by sea.'[2] The ancient Indians knew Ophir, which place might be the Golden Chersonese, if not Malacca. The latest view in this connection supports a port in the British Somaliland in Africa. The Phoenician and Jewish fleets in the days of Solomon brought many articles of trade from India (1 Kings 22). Some Hebrew words point out towards Indian connection. Thus 'Kof' (Sanskrit 'Kapi'—ape),

[1] For details about Zoroastrianism vide Maspero.—*The Iranian Conquest*, p. 5ff.

N.B.—Spiegel, Gadd, Maspero, Petrie, Cowley, Breasted, Albright, Koldewey, De Morgan, Meyer, Sykes, Hall, Daiches, Sayce, Garstang, Perrot, Chipiez, Prásek, Seiss, Evans, Rostovtzeff, Elliot Smith, Winckler, Darmesteter, Percy Gardner and Spiegel, are some of the experts and authorities in modern times who carried on excavations or otherwise have written on the subject of the Near East and the Middle East. In ancient days the Greek writers like Herodotus, Ctisias, Plutarch and Strabo wrote on the subject. The '*Annals of Nabonidus*' and the inscription on the 'Rassam Cylinder of Abu-Habba' are also important documents regarding early Persian kings.

[2] Elphinstone, *Early History of India*, p. 182.

'Thukki' (Tamil 'Tokei'—a peacock), 'Shenha-bbim' ('Shen-â-hibbim', from Sanskrit 'iva' comes 'hibbim' meaning an elephant). From the 'Periplus of the Erythraean Sea' (1st Century B.C.), we learn that 'the ships from India continued to cross the mouth of the Persian Gulf, and creep along the shore of Arabia to the mouth of the Red Sea'.[1] The Indians along with the Arabs and the Greeks settled in an island near the mouth of the Red Sea which was possibly Socotra (Sanskrit—Sukhtārā). Once Arabia and India carried on extensive trade in eastern waters and India was studded with sea-ports, one of which was Barygaza or Baroch. Alexander's admiral Nearchus furnished an account supported by Arrian which did not indicate about sea-going vessels of India but Arrian also mentioned about India's ship-builders and the sailors as the fourth class, among the four classes of Indians (Hindus).[2]

Agatharchides (as preserved by Diodorus and Photues), a writer of the 2nd Century B.C., distinctly mentions that Cinnamon and Cassia among the imported articles and ships from India visited the ports of Sabaea (modern Yemen of Arabia). Marco Polo mentioned of Indian pirates on the coast of Malabar. The exports from India to the west at the time of Periplus, as also subsequently, were 'cotton cloth, muslin and chintz of various kinds, silk-cloth and thread, indigo, and other dyes; cinnamon and other spices, sugar, diamonds, and many inferior stones; steel; drugs; aromatics; and sometimes female slaves'.[3] Some of the Indian names still linger in Greek and Latin and vice versa.

According to the Ṛg-Veda and supported by the Pauranic legends, we come across five tribes, e.g., Druhyu, Anu, Puru, Jadu and Turvasu. According to the Mahabharata, they were all sons of King Yayāti of the Lunar dynasty of kings, by his two wives. Ṛg-Veda affirms that Yadu and his tribe and Turvasu and his tribe—both came to India from a distant land, and further, the Yadus were specially related to the 'Parśus' (the Persians) of Iran.[4]

In the 1st half of the 6th Century B.C., the Magadhan Empire united East India, but the north-west India (Uttarā-patha) was composed of small kingdoms, the chief of whom were Kamboja, Gandhara and Madra, each of which fell a prey to the Persians under the Achæmenian dynasty.

Cyrus II (Kurush, 558-530 B.C., according to some scholars) led an expedition into India and conquered the district west of the river Indus, following the examples of the Assyrians and the Medes. (See Arrian and Strabo.)

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1 Elphinstone, *Early History of India*, p. 183. Besides trade-relationship connection of Chaldaea and other neighbouring countries with ancient India in certain subjects of knowledge have been surmised. Thus it is supposed Indian Astronomy owes much to Chaldaea. Vide Elphinstone, p. 144.

2 Vide Vincent, *Commerce and Navigation of the Ancients*, Vol. ii.

3 Elphinstone, *Early History of India*, p. 185.

4 Similarly the queen-mother Gāndhāri, the wife of the blind Kaurava king Dhritarāṣtra, was originally a princess of Gāndhāra or Kandahar (?) country of Iran, as her name also signifies. Vide the Sanskrit *Mahābhārata* epic.

Darius I (c. 522—486 B.C.) conquered Gandhara (Candahar ?) and then conquered the Sindhu (Indus) valley, according to Behistun and Hamadan inscriptions.

According to Herodotus, India was the 20th satrapy of the Persian empire. This satrapy stretched up to the deserts of Rajputana.

Xerxes (Khshayārshā, 486—465 B.C.) not only maintained his power over his Indian province, but also gathered many soldiers from India to fight his battles against Greece. Herodotus tells us that the Gandharians used short spears and bows of reeds while the Indians used cane-bows and iron-pointed arrows. It should be mentioned here, that for a long time the present Afghanistan and Baluchistan formed integral parts of western India as is evidenced from the story of the Sanskrit Mahābhārata. Therein we find queen Gāndhāri, wife of the king Dhritarāshtra, who was originally a princess of Gāndhāra country or Candahar (?). Some holy places, like Jwālā-mūkhi, are still to be found in Afghanistan.

Taxila inscription with Aramic characters (4th or 5th century B.C.) furnishes us accounts of the Persian empire in India. Some Asokan inscriptions contain Persian words.

Darius III, in his wars against Alexander the Great, used Indian troops in the battle of Gaugamela. At this time, the Persian power became very weak and again many small states and independent tribes grew up in North-West India with some of which Alexander came into collision. The more prominent states were no less than 28 in number. These were as follows:[1]—

(1) The Aspasians;
(2) The Guraeans;
(3) The Assakenos (Asvakas, i.e., the land of horses);
(4) Nysa;
(5) Penkelaotis;
(6) Taxila;
(7) Arsakes;
(8) Abhisāra;
(9) Kingdom of the elder Poros;
(10) Glanganikai;
(11) Gandaris;
(12) Adraistal;
(13) Kathaioi;
(14) Sophytes;
(15) Phegelas;
(16) The Siboi;
(17) The Agalassoi;
(18) Oxydrakoi;
(19) The Malloi (Mālava);
(20) The Abastanoi (The Ambashtha);
(21) The Xathroi;
(22) The Ossadioi;
(23) The Sodrai;
(24) The Massanoi;
(25) The Mousikanos;
(26) The Oxykanos;
(27) The Sambas;
(28) Patalene (Pātāla).

The above names are mostly distorted Greek forms of Indian names. Now let us point out some additional items in brief, regarding Indo-Persian influences in ancient time. These are as follows:—

(1) Kharosthi alphabets once current in India (from as early as the 4th Century B.C.) as can be seen particularly in certain Asokan

[1] Vide H. C. Ray Chaudhuri, *Political History of Ancient India*, ed. 4, part ii, pp. 193ff.

inscriptions, originally imbibed from the Aramic scripts and was written from the right to the left. Some scholars like Decour De Mache are in favour of tracing the Sanskrit word Kārṣāpaṇa (a kind of coin) from the old Persian sources.

(2) Persian influence is also traceable in the preamble of the Asokan Rock-edicts.

(3) The belt-shaped capitals of the Asokan pillars show Iranian influences.

(4) The Persians, probably, served in high appointments under the Maurya Government of India. One Tushashpa served as an Engineer in Gujarat during the reign of Asoka (3rd Century B.C.). He was probably a Persian.

(5) Scylax of Carianda explored the Indus, during the reign of Darius I (c. 522—486 B.C.).

(6) Chalukya, King Pulikesin II (A.D. 7th Century) of the South-India, established diplomatic relations with the Persian Government. (See Persian scenes in the Ajanta records.)

(7) During the Ṛgvedic Age (c. 1500 B.C.) Divodāsa, the celebrated grandfather of the Bhārata King Sudāsa, possibly extended his frontiers even up to Persia. According to some scholars, he fought against the Sṛñjayas and the Paṇis (according to some, forefathers of the old Phoenicians in India) on the banks of the river Harahvaiti (Saraswati) as found in the Saṃhitās.

(8) King Lalitāditya of Kāśmīr probably aspired to establish his suzerainty over Persia and Central Asia.

(9) The Bāveru Jataka (Buddhist work) refers to the Indian trade with Babylonia. Birds were purchased from the ancient Indian dealers by the then Mesopotamians.

(10) According to S. Levi, Kāmboja was in the N.W. frontiers. Kāmboja is frequently mentioned in ancient Indian epigraphs and literature. It might have some connections with such an Iranian name as Cambyses, as pointed out by him and other scholars.

The above is a brief outline of ancient Indo-Iranian or Indo-Persian contact in their various fields of activities. We leave out mediaeval and modern Indo-Iranian topics including mutual contributions in the spheres of politics, religion, art and culture, for the present, as these vast as well as well-known subjects deserve separate treatment.

'Translation of the Holy Quran'

By Mr. K. G. SAIYIDAIN

(A.I.R. Talk broadcast from Delhi on 5-1-1951)

IT is difficult within a few minutes to do anything like justice to this monumental work—the Translation and commentary of the Quran by Maulana Abul Kalam Azad. I can at best hope to give my listeners some idea of the nature, the significance and the uniqueness of the *approach* adopted by him. I may, incidentally, confess at the outset that I have derived so much profit and inspiration as well as pleasure from its study that I have to exercise considerable restraint in talking about it with measured objectivity.

In order to understand the Quran, it is necessary to remember that it is a book of *revelation* and, like other great scriptures, it makes a direct appeal to man's moral consciousness and intuitive experience. In the early history of Islam, its great dynamic power lay in its directness, naturalness and simplicity which could be apprehended even by the unlettered Arabs and it was thus able to transform their entire character and life. In the centuries that followed, however, Islamic literature and thought came into contact with Roman and Iranian culture and were enriched by translations from Greek. This had a curious effect on the later commentators. Instead of visualizing and interpreting its teachings in a simple and natural manner, they adopted—under the influence of Greek thought—a sophisticated approach which was characterized by وضعیت (artificialism) and tried to present them in terms derived from Greek logic and metaphysics—as if it was a triumph of religion to prove that the prophet was a great master of Aristotelian logic and what the Quran had taught could be fitted neatly into its patterns! This resulted in the introduction, into *Tafsir*, of far-fetched, hair splitting controversies and interminable arguments about unessentials and the consequent deterioration of standards of Quranic scholarship. In the words of Maulana Azad: 'When the Muslims of those days found that they could not rise to the height of Quranic thought they pulled it down to suit their own mental level!' He goes on to explain that this is a natural process. 'When we recede from فطریت (Naturalism) and are drawn towards وضعیت (artificialism) the mind cannot envisage anything great in its primitive simplicity or associate beauty and grandeur with it. It can make things impressive only by decking them out in the artifices of irrelevant decorations.' Thus the clarity of Quranic content was obscured and it became increasingly difficult for the interested laymen to find that inspiration and practical guidance which it could offer in such ample measure. The *Tafsirs* of Imam Fakhruddin Razi and his followers

provide evidence of this progressive deterioration in the standards of values as well as scholarship. Nearer our own times, attempts were made both in India and Egypt, by many commentators to *modernize Tafsir* and make it more acceptable to the modern mind by rescuing it from the tyranny of Greek logic and preoccupation with verbalism. They were, however, led into another fallacy. They tried to demonstrate that the contents of the Quran and the truths revealed by modern sciences were in harmony with each other, and to read into a book of practical ethics, which aimed at revolutionizing human life and conduct and enriching it with moral significance, the laws and principles of modern astronomy and biology and geography. As if the Quran had been 'revealed to hint rather vaguely and obscurely at certain scientific laws and principles which were to be discovered centuries later by great scientists through the use of the scientific method!' This, too, according to Maulana Azad, is irrelevant to the central purpose of the Quran and is another instance of تفسیر بالرای which is not genuine research and اجتہاد but involves first the formation of an opinion and then forcing the words and concepts of Quran into that mould!

It is against this background that the significance of Maulana's contribution can be rightly judged. He has rejected both these approaches and spurning the down-hill path of تقلید has chosen the difficult but creative line of تحقیق and اجتہاد. By his personal temperament, his scholarship, his entire bent of mind he is eminently fitted for this stupendous undertaking. What years of thought and patient study and research have gone into the making of this commentary! There is a passage towards the end of his Introduction which throws some light on it which is well worth reproducing:—

'For the last 27 years (this was written in 1930) the Quran has been the subject of my constant thought and meditation. In pondering over its every word, *ayat* and *surat* I have passed through many stages and transversed many valleys of reflection. Much the greater part of the printed and manuscript material, pertaining to *Tafsir* has come within my purview and there is no field or aspect of Quranic knowledge which has not exercised my capacities for critical research. In this search, I have made no distinction between the old and the new but made them both my own—the first through heritage, the second through my own effort. I have never been content with what early education and family traditions had given me but have preferred تحقیق to تقلید. There is no belief in my heart which has not at some time or other been pricked by the thorns of doubt and no faith which has not passed through all the stages of unfaith! Whatever I have been able to acquire after this long travail of study and research, I have offered to its readers in these pages.'

This, that would sound like a presumptuous claim in the mouth of any one else, is a sober under-statement in the case of this great scholar.

The special significance of this translation and the detailed commentary on سورہ فاتحہ lies in the fact that it hearkens back to the original purpose of the Quran and brings out, with force and clarity, Quran's great challenge to man's conscience and mind to look into himself and his world and to build a better and purer and more gracious individual and collective life. Whether current thought believes in Ptolemy or Copernicus or Newton or Einstein or Darwin or in the earth being flat or round, *that* remains man's most important, most crucial problem. It is with this problem that Religion has been concerned throughout the ages. With his incisive mind and his superb, inimitable power of expression, Maulana has rolled back, as it were, curtains after curtains of confusing verbiage which had gathered round the teachings of Quran and he has placed them in the true context of world's religious thought. He has stressed, for instance, the basic standpoint of Quran that the development of man's religious experience has been one continuous, unbroken process and that Islam, as a religion, confirms and crystallizes what the long succession of earlier prophets had taught. From this evolutionary view of Religion follows his magnificent advocacy of that toleration and reverance for all religions which Islam had taught but which had, unfortunately, become obscured by the narrow-minded approach of ill-informed Mullahs. He has repeatedly brought out the great truth, which has a special significance for our age, that differences in beliefs and ideas and behaviour are part of the divine scheme of things and any attempt to steam roll them, whether in the name of Religion or Politics, is as repugnant to the spirit of Religion as it is opposed to the laws of psychology. Even a prophet is enjoined to *present* to people persuasively what he knows to be the Truth; he cannot *force* them to accept it or to conform to his ways.... In the field of social and economic relations, too, he has not adopted the timid, apologetic approach which some modern commentators have been inclined to do but has courageously and clearly brought out the distinctive view point of the Quran, showing both its points of agreement and disagreement with current schools of thought. In his masterly *Tafsir* of سورہ فاتحہ he has struck out a line of great originality. Where the older commentators lost themselves in obstruse, metaphysical speculation about the attributes of God and the precise geographical locations of heaven and hell (or) the 'climate' of life after Death—which had no valid relationship to actual problems of human life and destiny—he has worked out with masterly insight, a guide and a directive for the entire pattern of the 'good life' and taught human beings how to re-make themselves into the image of their Lord—a lesson which is enshrined in the phrase: تخلقوا باخلاق اللہ. In fact, his general approach throughout has been what may be described as modern, progressive and realistic in the best sense of these words.

I might add a few words about the language of the translation and the commentary. Maulana is the greatest living stylist of the Urdu language;

his contributions to Urdu literature will long endure. In the early stages his style was inclined to be grandiloquent with an impressive, almost breath-taking rush of words and phrases. But latterly he has been veering more and more towards simplicity and in this translation he has deliberately adopted a comparatively simple, dignified style which is in harmony with the genius and the language of the Quran. In the commentary there are whole passages of such linguistic beauty that they could be lifted straight out of it and find place of honour in any literary selection of high quality. Speaking for myself, I can say that I find almost all other translations flat and savourless in point of language. It is a pity that so far only the translation of the first 18 Chapters (اجزاء) has been published. The rest—which was completed after being lost or destroyed *twice*, when the Maulana went to jail during the national fight for freedom—awaits some auspicious day for publication. May it dawn soon so that lovers of the Quran may be able to see it as a whole through the eyes and the mind of the foremost Muslim scholar of the East!

Some more noteworthy manuscripts of the Quran in my library

By SYED HASAN BARANI, B.A., LL.B.

(3) Although undated in its present state this is one of the oldest copies of the Quran in my library. Judged by its style of handwriting, ornamentation, etc., I deem it to belong to the middle of the eighth century A.H. (fourteenth A.D.). It is written in what is known as Bihari form of Calligraphy. I am not yet so sure that it is in any way the peculiar style confined to Bihar only. On the other hand, I believe that it is the Arabic Calligraphy which was evolved in India itself, sometime during the Khalji and Tughlaq periods, when after the fall of the Abbasid Caliphate the difficult Kûfi Calligraphy for the Quran was discontinued and its place taken by this style, which is indeed a very successful attempt at the simplification of the Kûfi Calligraphy. And it stands midway between the Kûfi and Naskhi styles. We have some very beautiful specimens of the Kûfi Calligraphy in India on the Iltutmish Arches of the Qutb mosque at Mahrauli (New Delhi), and in a few splendid leaves of the Quran of the same period, preserved in the Juma mosque of Shahjehan in Old Delhi. The surviving copies of the Quran in the Bihari script are quite rare. But dated and undated Qurans in this style are known to exist. One, e.g., belonging to the India Office, is dated 15 Rabi ii 857 (20th April, 1453) and an illustration from it may be seen on the plate No. 15 of Arabic and Persian Palaeography (India Office, 1939). Two other undated copies belonging to the Delhi Museum have been illustrated in the memoir No. 28 of the Archaeological Survey of India. One peculiarity of my own manuscript, i.e., the regular inscription of God's name (الله) in gold, tempts me to make it contemporaneous with the Spanish Quran in the Maghribi characters, where too the same peculiarity is noticeable. Two different pages from the latter are illustrated in Maurische Kunst by Ernst Kohnel (Berlin, 1924) and in plate 490 of Die Kunst des Islam by Gluck and Diez (Berlin, 1928). But perhaps the best collection known to me of Bihari MSS. of the Quran exists in the Subhânallah Oriental Section of the Lytton Library, Muslim University, Aligarh, where as many as five different copies are listed in the Catalogue published in 1929.

My own copy is a fine example of that positively Indian style of writing in a fairly bold hand, 13 lines to the written page of $8\frac{1}{2}'' \times 5''$, (and $12'' \times 7\frac{1}{2}''$ with the margins), and must have originally contained more than 1400 pages, out of which a few leaves from the beginning, end, and various other places are missing. The whole text is divided into 4 equal parts, and each one-fourth (رُبع) is marked out by the double page illuminations of sober

and simple ancient kind, not too elaborate and gaudy, but the margins have numerous big and small medallions of various types and sizes to signify the stereotyped portions of the Quran, like the Suras, Rukûs, etc. The text is framed in double red lines, the verses marked by golden circles, other punctuations being in red.

The whole effect is not lacking in its own grandeur, although markedly restrained as compared with the later richer development of the Quranic Calligraphy and ornamentation.

(4) This is also an other undated Quran in the Bihari script, and probably of the same period as No. 3. Its Calligraphy is not so elegant. The text is accompanied by a sort of interlineal and marginal Persian translation and short notes written in the cursive Naskh hand by some unknown scholar. Every page is $12\frac{1}{4}'' \times 9\frac{1}{4}''$, and the written part $8'' \times 6\frac{1}{2}''$, framed in red lines. The last page is evidently added by some later scribe. No attempt at illumination has been made, and the verses, etc., are all marked in red.

The real value of this copy lies in its antiquity and also possibly in its old Persian translation.

To illustrate its antique language we give here a short passage from that translation.

در گذشت خدای تعالی از تو یعنی ازانک منافقان را دستوری دادی
مر ایشان را تا پدید آمدی مر ترا آنانکه راست گویانند براستی ایمان آورده اند
و می‌دانستی تو دروغ گویانرا یعنی منافقانرا و دستوری نخواهند از تو آنانکه
ایمان آورده اند براستی بخدای و بروز قیامت در ترک جهاد با مالهاء خود
و تنهاء خود و خدای تعالی داناست بمومنان ـ دستوری نخواهند از تو بماندن
در خانه مگر آن کسان که بخدای و روز قیامت بشک باشد دلهای ایشان
در حق اسلام پس ایشان دران شک خویش رُوگَردان میگردند *

(سورة التوبه)

Hafiz and India

English translation of the article in Persian (pp. ۴۹-۴۳) by Mr. S. M. Mohit Tabatabai, the Cultural Counsellor to the Iranian Imperial Embassy, New Delhi, by Mr. Muhammad Ali Ja'fari

ORIGINALLY, I had promised to engage some moments of your valuable time in listening to my statements on the cultural relations of Iran and India. On later reflection, however, I realized that to speak with brevity and in a single sitting on a subject which had its beginning in pre-historic eras and sustained through the progress of history, to present it in all its ancient glory and expanse, was a task too difficult for performance before a galaxy of scholars and learned personalities. Indeed, justice could scarcely be done to the subject even in numerous discourses and voluminous writings.

Every corner of this extensive land one happens to pass by, and every expression of culture, art and learning one comes across, speaks eloquently of this everlasting impact. Even in most of the ruins of this country, in the decaying monuments, designs and decorations, one might witness a testimony to the fact that

از نقش و نگار در و دیوار شکسته   آثار پدید است صنادید عجم را

From the Gita and the Gotha, the Avesta and the Rig Veda, from Darius and Asoka, Birouni and Maharaja Jai Singh, Amir Khosrow and Jami, Hafiz and Faizi, Hazin and Sialkotimal Varastah, and extending to the remains of Persepolis and the pillars of Asoka and the buildings of Isfahan and Agra, one and all, the truth of the French scholar, Grousset's simile of Spirit and Body can very well be verified.

To step, therefore, into a field so wide, to cross it over into so limited a time, and to formulate one's thoughts in lucid expressions, is a performance, all rights of excellence in which have already been reserved in favour of the Fifth chapter of the Indian Prime Minister's eminent book, 'Discovery of India'.

Contenting myself, therefore, with a mere glance over this wide ocean, I seek your permission to plunge into its pure and limpid waters. May, be I might be able to bring out a pearl to present to this noble gathering:

There are few literate persons who are not familiar with the name of Khwaja Hafiz Shirazi, the eminent poet, and who do not remember something of his works either in original or translation. This cosmopolitan poet, in the early period of his literary career, complained of lack of literary interest in Shiraz and thought of migrating for ever from Pars, saying:

سخن‌دانی و خوشخوانی نمی‌ورزند در شیراز

بیا حافظ که تا خود را بملک دیگر اندازیم

After some time spent patiently and in hesitation, he found his fame having already reached far enough to make him feel that Pars and Iraq were too narrow to give room to his greatness and he proceeded on a conquest of hearts in Isfahan, Tabriz, Baghdad and Bengal. His place in the realm of Sufism and Poetry was elevated to such heights that when the famous Indian Sufi, Makhdum-i Jahan and the Great Conqueror-King, Timur Gurgan, visited Shiraz, they ardently wished to have an interview with him and treated him with utmost respect. They also allowed him to indulge in a rapturous but well-deserved self-praise in the couplet:

بشعر حافظ شیراز میگویند و میرقصند

سیه چشمان کشمیری و ترکان سمرقندی

Kings and great men of the time became all desirous of seeing Hafiz and pleased themselves with the hope that he might immortalize them or their countries by mentioning their names in one of his Ghazals. But owing to indifference of health and infirmity of old age Hafiz could not undertake long journeys or bear the hardships of a distant voyage to India.

The Author of Tarikh-i Ferishta writes:

Sultan Mahmud Bahmani, King of Deccan, on having heard the reputation of his eloquence and being enamoured by his poetry, asked his Minister, Mir Fazlu'llah, to invite Hafiz to the Deccan and to arrange for every facility during his journey. Hafiz accepted this invitation and even travelled to Port Hormoz in the Persian Gulf. But no sooner had he boarded the sailing boat than a storm overtook it. His determination to embark on the voyage was materially shaken by a restlessness of heart, to which he has hinted, perhaps, in the following couplet:

شب تاریک و بیم موج و گردابی چنین حایل

کجا دانند حال ما سبکباران ساحلها

Hafiz gave up the idea of sailing and coming down the boat sent the following well-known Ghazal to the Deccan King:

دمی با غم بسر بردن جهان یکسر نمی ارزد

بمی بفروش دلق ما کزین خوشتر نمی ارزد

بس آسان مینمود اوّل غم دریا ببوی سود

غلط گفتم که یک موجش بصد گوهر نمی ارزد

شکوه تاج سلطانی که بیم جان درو درج است

کلاهی دلکش است اما بدرد سر نمی‌ارزد

Perhaps, the above incident reached another ruler of India, Ghiyāsu'd-Din A'zam Bin Sikandar of Bengal, who sent a hemistich of his to Hafiz requesting him to complete the couplet.

The story, as related in the Riyāzu's-Salatin, the Persian history of Bengal, says that once Sultan Ghayasoddin fell hopelessly ill and having despaired of his life, he nominated three of his favourite concubines, Sarv, Gol and Laleh, to perform the ablution rights after his death. Fortunately, he recovered from the illness and taking a good augury from their nomination he started lavishing love and favours on them. This made the other concubines jealous of the fortunate Three and they began to taunt them of being washerwomen. One day when the Sultan was in a gay mood they also mentioned this to him. A hemistich occurred to the Sultan at once:

ساقی حدیث سرو و گل و لاله میرود

The Sultan tried to complete the couplet by composing the other hemistich but failed to do so satisfactorily. Nor did any of his court poets succeed in the effort. The Sultan thereupon sent the hemistich to Hafiz through a special messenger. Hafiz supplied the desired hemistich saying it extemporaneously وین بحث با ثلاثه غساله میرود

and then writing a whole Ghazal in the Sultan's name sent it to him. The following two couplets are from the same Ghazal:

شکر شکن شوند همه طوطیان هند

زین قند پارسی که به بنگاله میرود

حافظ ز شوق مجلس سلطان غیاث دین

فارغ نشین که کار تو از ناله میرود

The reputation that Hafiz had earned for himself in India during his life-time can only serve as the material for the epilogue of a very massive volume which time has not yet brought to a finish.

As time does not permit me to enter into the details, I shall merely describe some instances briefly:

In the Khoda Bakhsh Library at Bankipore, Patna, I saw a manuscript copy of Divan-i Hafiz which, besides its beautiful calligraphy and paper, had the distinction of once belonging to the personal library of Sultan Hossein Baighara and was perhaps brought to India by Babur who left it for his successors as their most valuable treasure.

Humayun and Jahangir, at different stages of their lives, consulted it and sought a happy augury from it and whenever a foretelling happened to materialize, they noted down the whole incident in the margin. This indicates that even after two or three centuries of his death, Hafiz was

consulted by monarchs in this sub-continent also for inspiration in state affairs.

About four years ago when Iran was experiencing the universal privations of the Great War and India also was yet on her march to Freedom, one of the political leaders of India wrote a letter to the then Prime Minister of Iran and while suggesting the necessity of reviving the time-honoured relationship of the two countries and of establishing new political ties, he quoted some couplets of Hafiz in the beginning of his letter which read:

بیا تا گل بر افشانیم و می در ساغر اندازیم
فلک را سقف بشکافیم و طرح نو در اندازیم
اگر غم لشکر انگیزد که خون عاشقان ریزد
من و ساقی بهم سازیم و بنیادش بر اندازیم

When Rabindranath Tagore went to Iran in 1932 and the Government accorded him warm welcome in Shiraz, Isfahan and Teheran, he paid a visit to the tomb of Hafiz also. He told his companions there that his father was sincerely devoted to Hafiz and used to read out couplets from his Divan for him when he was a child. This engendered in the mind of Tagore a deep interest for the works of Hafiz and he admitted that although personally he had no access to the work in the original, these early impressions had left a deep mark in his mind and he could yet feel that his Poetry was an inspired one.

I remember to have heard that someone from amongst the party accompanying the Poet of India looked for a happy augury into the Divan-i Hafiz, kept at the tomb for this purpose. The couplet that turned out said:

بر سر تربت ما چون گذری همت خواه
که زیارتگه رندان جهان خواهد بود

Last month one of the Iranians residing in Calcutta, who had considerable contact with the Poet of India and counted himself as one of his devotees, narrated to me that Tagore had a deep faith in the Spirit of Hafiz and it was one of those valuable secrets which he treasured in his heart.

Today, Hafiz is well known to scholars in every part of the world, and many of them in Europe have derived inspiration from him. It should not, however, be forgotten that India was the first country to recognize the worth of Hafiz and to welcome his works with open arms. The fact that the place of Hafiz in the realm of Literature is still secure in India, even after six centuries of its unquestioned supremacy, is indeed unsurpassed everywhere in the world and hardly equalled in the Ottoman Turkey. Of the expository works on Hafiz, besides the famous Turkish work Soodi,

the best ones like Lisanu'l-Ghayb, Badru'sh-Shorūh, Sharh-i Sadiq, have been written and published in India. The first collection of well-known auguries of Hafiz was compiled in Ahmedabad under the title of Latifa-i Ghaybi.

Divan-i Hafiz was first printed at Fort William, Calcutta, in 1791, and was then re-printed in 1826. Besides the Calcutta editions, numerous ones have been brought out during the last century at Bombay, Kanpur, Lucknow, Madras and Hyderabad. Truly speaking, these editions are more numerous than those printed in Iran.

India has been a sincere friend of Hafiz, his family and his Poetry. The remains of his son, Khwaja Nauman were laid at Burhanpur. India was the only country which attracted Hafiz from Shiraz at least to the Persian Gulf.

The Asafiyah Library of Hyderabad possesses the oldest manuscript of Hafiz which was written only 36 years after his death.

Another old manuscript of Hafiz is in U.P., belonging to a friend of Dr. M. Zubair Siddiqui of the Calcutta University. This manuscript, I was told, was written three years earlier than the oldest manuscript available in Iran.

Hafiz was first introduced to the orientalists like William Jones, John Richardson, Thomas Law, John Nath, John Hindly at Calcutta, who became the pioneers of the English translation of the works of Hafiz.

Even now when centuries have lapsed since this friendship was first begun, we find India having, for, several centuries, preserved her attachment for the poetry of Hafiz and let me thank and pray for her in the words of Hafiz himself.

هر آنکه جانب اهل وفا نگهدارد

خداش در همه حال از بلا نگهدارد

حدیث دوست نگویم مگر بحضرت دوست

که آشنا سخن آشنا نگهدارد

گرت هواست که معشوق نگسلد پیوند

نگاهدار سررشته تا نگهدارد

The Common heritage of Iran and India

English translation of the article in Persian (pp. ۴۲-۳۹) by Mr. S. M. Mohit Tabatabai,
the Cultural Counsellor to the Iranian Imperial Embassy, New Delhi,
by Mr. Muhammad Ali Ja'fari

While yet their ancestors lived together along the northern and western skirts of the Pamir plateau, Nature laid the foundations of affection, co-relation and affinity between the two nations of Iran and India and in the course of a millennium of historic and prehistoric life, notwithstanding distance, growing differences and changes, this spirit of oneness, nearness and happy mutual understanding continues to exist among them, recalling the days of their co-existence and co-habitation.

Social and commercial intercourse and exchange of ideas during long centuries have given the manners, customs and beliefs of the two nations a common form and a uniform order. Just as in Philology, the language of the Avesta bears out glimpses of Sanskrit, so also does Zoroastrianism seem to have adapted many a memento from the principles of Hinduism. Attention to these ancient precedents and reference to the basic unity of race and civilization will help quell the surprise of those who look upon the treasures of literary and artistic relics of Iran and India with astonishment and are unable to account for the causes, which, during the past centuries, have founded so abundant and valuable a storehouse of intellectual vestiges.

The people of India, apart from that unique and richly wealth which they have inherited from their ancestors in Sanskrit, have also added to that heritage during the past six centuries through the various prose and poetical works in Persian. If today a statistician were to count the numbers of this living and eternal heritage, the aggregate of Persian works left by Indian scholars would in no way be inferior to that written in Iran herself. In the 11th century there existed a very extensive and effective rivalry between Iran and India in the creation of similar literary and artistic works. Every lyric that was sung in Isfahan must necessarily have its parallel in Agra and Delhi and every novel painting accomplished on the walls or ceilings in Iran must similarly inspire the artistry of Fatehpur-Sikri, Agra and Delhi to produce its counterpart.

This competition and companionship brought about within a short time unlimited number of relics which may today be considered as the joint-stock of Iran and India or their common inheritance. During the last two centuries, when the people of India were under the yoke of foreign rule and the conditions of the day were in no way favourable to the preservation of these common vestiges, they were moved by their affable nature and direct interest to exert their level best to preserve these memoires. They exhibited their attachment to this intellectual heritage in such a way

that the foreigner felt it expedient to take a considerate view of it and we find hundreds of beautiful and attractive edifices and eloquent literary works existing today in their full glory, and bequeathed as a monument to the present generation who have the felicity of self-government to their credit.

A young Government which has yet to brave many a vicissitude of life and to pave the way for the future prosperity of the nation, although having its eyes always fixed on the future, it does not forget its past. It endeavours hard to save these valuable relics of history from falling into the hands of decay and decline. It also makes this eternal stock of intellect available to the intelligentsia. The present young generation that has the glory of living under the banners of Independence should exhibit its art and excellence in the preservation of this vast heritage of the efforts and intellectual pursuits of its ancestors. The present generation can extract and set in order abundant material from the inestimable coffers of Persian works left over in India which will bestow new manifestations upon the worth and splendour of the culture and civilization of this land.

Publication of so far un-published literary, historical, scientific and artistic works which are considered today as the most valuable treasures of the libraries at 'Bankipore', 'Rampore', 'Calcutta', 'Hyderabad', 'Madras', 'Bombay' and other centres of education in India and an assessment of the labours of those who have taken pains in writing or creation of those works is one of the most important ways of serving the object of Independence and preserving thereby the relics and vestiges of the past. No doubt, activities of this nature will inspire the savants and literateurs of Iran, who always look upon India with a sense of sincerity, brotherhood and hope, to work for the preservation of such intellectual collections as are found in the Iranian libraries and are considered as reliable authority on Indian history. This will surely add to the proximity and strength of intellectual relationship between the two countries.

Great nations of the past that have undergone the various stages of development during the past centuries and ages are all following this path today in such a way that even the minutest manifestation of their ancestoral civilization and culture, in whatever language or clothing it might be, is not destroyed. In the Arab countries the same importance and respect is paid to the Arabic works of Iranian writers as to those produced by writers and poets belonging to their own race. In Turkey, the Government and people are indefatigably working for the preservation of relics which belong to the Age when they lived in the South of Asia Minor. Whatever is being done in Iraq, Egypt, Italy and France towards the preservation and explanation of ancient texts is so well-known that no mention seems necessary.

In India also long steps have been taken during recent years towards the revival, publication and propagation of works written here in Persian in the past. The Asiatic Society of Bengal mentions many a publication of this nature in their list of publications. Even now in Madras, Calcutta,

Hyderabad and Delhi this matter is being pursued with great attention and interest. It is hoped that in the near future this inclination towards the propagation of Persian works and renaissance of the common pride of Iran and India will attract universal notice to the realization of the affinity and eternity of the principles of the relations of the two nations. The younger generation of this country, by reading translations of these works, is better acquainted today with the services of their ancestors to the cause of Science and Literature during the past few centuries and with the traditions that they have left in sweet Persian, either in prose or poetry. As a result, the value of strengthening the literary, social and political relations between the two countries will be realized better.

Indo-Iranica has lent its services in this direction for some years past. Consequently, the indefatigable efforts of Professor Dr. Mohamed Ishaque have already gone through many stages. It is hoped that by publishing useful articles in this new issue of his, the learned Doctor will prove further helpful in the strengthening of the time-honoured relations of the two countries and in this respect would present the best specimen and manifestation of the close cultural relations of Iran and India.

Synopses of Articles in Persian

Hafiz and India

By AQA S. M. MOHIT TABATABAI, Cultural Counsellor to the Iranian Embassy, New Delhi

As the poet Hafiz of Shiraz did not accept the invitation of the Deccan king, or if he did, fear of the sea voyage kept him from taking this step, so one may think that his name should not be associated with the Indian history like those of Masu'd-i Sa'd Salman, Sa'di, Sa'ib, Kalim, Talib and Zuhuri. But the author of this article has endeavoured to explore the association of Hafiz with India in his speech delivered last year, on the 9th of April, at the inaugural meeting of the Indian Council for Cultural Relations, New Delhi. Mention has been made of the story relating to how Ghiyasu'd-Din, king of the Deccan invited him to his court; how the poet came up to the port of Hurmuz and so on. There is a reference in the speech of a poem having been sent to Sultan Ghiyasu'd-Din A'zam Shah of Bengal. Besides, the existence of a Divan of Hafiz (in the famous Khuda Bakhsh Library at Patna) which contains the autographs of the Moghul sovereigns of India, the writer has also pointed out the influence of the poetry of Hafiz on the mind and style of Rabindra Nath Tagore.

Isfahan

By AQA ABU'L-FAZL MAR'ASHI

Among all the towns of Persia, Isfahan alone has the unique distinction of having sustained and preserved its identity through the vicissitudes of time and fortune. From the second century of Hegira, rather from pre-Islamic times, Isfahan has carefully protected many historical monuments belonging to different epochs. In his article, which is rather a brief history of Isfahan, Mr. Abu'l-Fazl has referred, in a chronological order, to the various events that have taken place in the long history of the city. He has referred to some historical edifices which still stand in their ancient grandeur and glory.

A Kurdish Poem of Sayyid Ya'qūb Mahidashtī

By DR. MOHAMMAD MUKRI

Dr. Mukri, well-known in Iranian literary circles for his knowledge of the Kurdish dialects, history and geography, has in this article introduced to us a poetical composition of Sayyid Ya'qub Māhidashtī with a short biographical sketch of the poet. Sayyid Ya'qub, son of Sayyid Dawar, was born in a village, Kumisha, near Rabait (inn), Mahidasht, in a family much respected by the nobility of Kalhor. He has, to his credit, poems

both in Persian and Kurdish. The story of his marriage is an interesting one. When he came to know that his betrothed girl had an indigent lover, he abstained from marrying her, and thus cleared the path for the real lover. The poem 'Zāhid' compares the aspirations of a poet with those of an ascetic. It is syllabic form of poetry. It contains subtle expressions and fine thoughts, and is a good specimen of the folklore current in the homeland of the poet. The poet preferred a life of ease, spent in a jocund company of lovers of wine and women to the life of an insincere devotee.

Qand on the History of Samarqand

By Prof. SA'ID NAFISI

Prof. Sa'id Nafisi, during his visit to India last year in connection with the Pacifists Conference, discovered in Bengal a manuscript called 'Qand'. The work is an abridgement of Arabic works on the history of Samarqand. Prof. Nafisi has described a manuscript of the work belonging to the library of the Royal Asiatic Society of Bengal. The name of the work has been mentioned by Wladimir Ivanow in his Descriptive Catalogue of the Persian Manuscripts in the collection of the Royal Asiatic Society of Bengal. Mr. Ivanow considers it an adaptation of the history of Samarqand by Abu Hafs Muhammad b. 'Umar having been rendered into Persian by his pupil Muhammad b. Jalil. The work was lithographed in Samarqand or Tashqand several times. Prof. Nafisi saw one Arabic and four Persian copies of the same in the Asiatic Museum of Leningrad. According to him the Samarqand or Tashqand edition is rare and is not a satisfactory edition. In his opinion, the work should again be published on scientific lines. The Calcutta and Leningrad copies should be carefully compared and collated and the work printed in a decent volume.

The Epithet Long-Armed

By Dr. MUHAMMAD MOIN

The Achaemenian king Artaxerxes, son of Xerxes, has been described as *Μακρόχειρ* (Latin 'Longimanus', i.e., long-armed) by the Greeks. This epithet has also been used for Bahman, the son of Isfandiyar in old Persian tales. People have surnamed him 'Daraz-Angul' and 'Reven-Dast' (long-armed). Artaxerxes was so called from the circumstance of his right hand being longer than the left or both of his hands being long enough to reach his knees. The same was the case with Bahman. On the other hand, some have observed that the epithet had nothing to do with the physical length of the hand. This epithet was given to them because of their invasions of the remote and distant parts of their countries. Ibn-i Balkhi in his Fars Nama says that people began calling Bahman long-armed for his invasions of the far-off lands. Al-Biruni also in his Jamahir has mentioned an Indian *Rājă* called Mahā-Bāhu or big-armed, as Persians called Bahman. The Indians have always looked upon this attribute

as a sign of might and courage. The late Prof. T. Nöldeke in his historical researches has mentioned 'De Nun' as the first to have called Artaxerxes 'long-armed', meaning thereby powerful and valiant. Later writers took the word literally. The article of Mr. Moin deals with all the viewpoints. A discussion on the subject leads one to the conclusion that the figurative sense of 'Daraz-Dast' alone should be considered as correct.

Divan-i 'Ishq

(A poetical work of an anonymous poet)

By AQA KUHI KIRMANI

Aqa Kuhi Kirmani has been fortunate enough to discover a hitherto unknown Persian manuscript, containing poems by an anonymous poet. He has kindly sent to us two poems from this manuscript for publication in the *Indo-Iranica*. There are some poems in the Divan from which it may be inferred that the poet was a contemporary of the Safavid Shah 'Abbas II.* The Divan comprises ninety-six poems of which two have been sent to us as already mentioned before. The Masnavi poem written on the occasion of a royal banquet held by Shah 'Abbas II on the bank of the Zanira gives the date of the banquet as A.H. 1051. In the last verse of the Masnavi the poet says:—

From this verse it may be inferred that the poet was a eunuch in the court as the term 'Aqa' in those days had no connotation other than this.

و پیلان جنگی را در کشمکش میان ایران و یونان بکار برد این استفاده از وسایل جنگی هندی تا جنگ گوگامل که داریوش از اسکندر شکست خورد معمول بود . اسکندر به شیوه هخامنشیان تا پنجاب پیش رفت و بازگشت ولی سفر او مانند سفرهای کوروش و داریوش تاثیر پایدار نداشت و آنچه از آثار یونانی در آن حدود باقی ماند کم کم بتحلیل رفت . تاثیر تمدن ایران در هند پایدار ماند. کتیبهٔ تاکسیلا بخط آرامی دلیل نفوذ و سلطه ایران در هند بشمار میرود . الفبای خراستی که در صدهٔ چهارم پیش از میلاد در هند متداول گشت چنانکه از نام آن مستفاد میشود از منبع ایرانی اقتباس شده است در بناهای سنگی و کتیبه ها و ستونهای آشوکا نشانه هائی از این تاثیر فرهنگی مشهود و وجود الفاظ فارسی در کتیبه های این پادشاه گواه ارتباط نزدیک است - چالوکیا پادشاه پولکسین در جنوب هند روابط سیاسی با ایران برقرار ساخت در غار معروف اجنتا پرده‌های مربوط به سفارت ایران دلیل صدق این مدعی است .

خط طغری که نخست برای کتابت نشانه‌های مخصوص بادشاهان بجای امضای امروز اختصاص داشت در هندوستان بخصوص در ناحیه بنگال برای کتیبه‌نگاری مورد استفاده قرار گرفت.

در موزه‌های کلکته و دهلی و بر بناهای دهلی و اجمیر و پادوا و گلکنده نمونه‌های بدیعی از هنردست خطاطان هندی چه بر روی کاغذ و لوحه و چه بر سنگ بنا در صورتهای مختلف کوفی و نسخ و تعلیق و ثلث و نسخ تعلیق و طغری موجود است.

نظری به روابط سیاسی و فرهنگی ایران و هند

بقلم دکتر تامو ناش چاندرا گوپتا
دانشیار دانشگاه کلکته

ایران در فهرست امپراطوریهای قدیم خاور میانه آخرین ولی بزرگترین آنها بوده است. کوروش هخامنشی این شاهنشاهی را تأسیس و حدودش را تا کنار رود سند رسانید. داریوش آنرا توسعهٔ کامل بخشید و قندهار و سند و پنجاب را ضمیمه ایران نمود.

میان اصول عقاید مذهبی و نامهای خداوندان ملل خاور میانه بخصوص ایرانیان با هند قرابت و شباهت وجود دارد. در حوادث مربوط به دوره‌های داستانی ایران و هند داستانها و نامهای مشابهی ضبط شده که شاید یادگار دورهٔ پیش از مهاجرت و جدائی باشد برخی از قهرمانان دورهٔ ویدائی تا نواحی ایران رسیده اند و یکی از راجه‌های کشمیر به آسیای مرکزی و شمال شرق ایران دست یافته است. ارتباط سیاسی و فرهنگی در دوره‌های تاریخی قوت یافته است ـ داریوش دستور داد راه دریائی میان دهانه‌های رودسند و شط العرب را از سواحل ایران مشخص سازند و چنانکه هرودوت یونانی گفته هند بیستمین ساتراپ نشین ایران عهد داریوش بوده است. خشایار شاه سر بازان هندی

مطالعه در خصوص خط اسلامی و ارتباط آن با کتیبه‌های هندی

بقلم اسوک کار بتهاچاریه ، ام ، اے ، پی ، آر ، اس

شیوع خط اسلامی گرچه از عربستان آغاز گشته ولی ذوق لطیف و استعداد هنری ایرانیان در تحول و تکامل آن دخالت کامل داشته است . این خط از ابتدا برای کتابت قرآن کریم بکار میرفت و کم کم دایرهٔ استعمال و تنوّع آن توسعه یافت چنانکه خود شعبه‌ای از صنایع ظریفه بحساب آمد و ذوق و استعداد مسلمانان که از قرن سوم و چهارم هجری ببعد دیگر نمیتوانست در نقاشی و صورتسازی جلوه یابد با تصرفات گوناگون در اشکال حروف و ایجاد تنوع در قلمبندی آنها ظاهر میشد . قرآن و حدیث کتابت را تمجید میکرد و نویسندگی جزو کمالات مسلمانان بشمار می‌آمد و از غلام گرفته تا شهریار بتعلیم و تکمیل خط میپرداختند یا قوت مستعصمی و ابراهیم سلطان نوادهٔ تیمور دو شاهد این معنی هستند .

خط کوفی را که ابتدا برای نوشتن قرآن کریم بکار میبردند بعداً در ابنیه و مقابر نیز بکار رفت و در کتیبه های هندوستان نمونه هائی بدین خط دیده میشود و استعمال آن تا قرن یازدهم هجری هم در این کشور دنباله داشته چنانکه در آثار گلکنده کتیبهٔ کوفی هم موجود است . خط نسخ که برای نوشتن کتاب بکار میرفت از قرن هفتم هجری ببعد ترقی یافت و در قرن هشتم و نهم هجری بحد کمال خود در مصر و ایران و عراق و عثمانی رسید و در کتیبه های هندوستان که مربوط بدین زمانها است نمونه های جالبی از آن مشهود می‌افتد . خط تعلیق و پس از آن نسخ تعلیق که در ایران بوجود آمد در هندوستان نیز متداول گشت و خطاطان نامی در این رشته بوجود آمدند .

لزوم تشویق برای تحصیل زبان فارسی

بقلم آقای عبد الرحمن خان رئیس فرهنگستان حیدرآباد

زبان فارسی که از زمان سامانیان ببعد همواره زبان درباری ایران و در دوره خاندان بابر زبان دربار هند محسوب میشده و تا زمان معاصر زبان فرهنگی عده‌ای از کشورهای دیگر همچون ترکیه و ترکستان شرقی وافغانستان بوده است، اگر تعصب ملیت سدّ راه تعلیم و پیشرفت آن نمیشد، در قرنهای آینده نیز عمومیّت سابق خود را حفظ میکرد این زبان صرف نظر از جنبه لطف ادبی و شعری که دارد برای آموختن و بخاطر سپردن آسان است و بهمین مناسبت بهر جا که قدم نهاده آنرا با آغوش باز پذیرفته اند. در هندوستان فارسی دانی منحصر به مسلمانان نبوده بلکه بسیاری از رجال افاضل هند مانند پندیت رتن نات سرشار و مهاراجا سر کیشن پرشاد بدان بیان افکار مینموده اند. مأسوف علیها بانو سروجنی نایدو شاعرهٔ ملی هند تحت تاثیر عمیق افکار حافظ و سعدی که با آنان آشنائی داشت سخن میسرود. در سال ۱۹۱۴ که به اسلامبول رفته بودم با غالب طبقات پیر و جوان آن کشور بزبان فارسی سخن میگفتم. شیخ الاسلام عثمانی در اقامتگاه خود روز ۲۰ نوامبر ۱۹۱۴ مدت یکساعت به زبان فارسی با من سخن گفت. فارسی باستانی با سانسکریت شباهت کامل دارد. روزگاری که چاپخانه های نول کشور و مصطفائی و نظامی در لکهنو و دهلی به نشر آثار فارسی میپرداختند سپری شده و اکنون بهترین راه خدمت به استقرار روابط فرهنگی بین ایران و هند نشر همان آثار فارسی است. ایکاش کسی پیدا میشد و از روی شاهنامه فردوسی خطّ اولیا سمیع که در پونه بسال ۱۹۱۲ انتشار یافت چاپ تازه‌ای انتشار میداد. انجمن ایران لیگ بمبئی و دانشگاه آن شهر برای تقدیم اینگونه خدمات صلاحیت کامل دارند. محصلین هندی دلباخته ادبیات فارسی غالباً مرهون زحمات پروفسور ادوارد برون در تاریخ ادبیات ایران بوده اند و اکنون وقت آن فرا رسیده که مجلّدات خاصّی از اثر قلم محققین ایران و هند بدان تاریخ منضم شود.

سازمان اجتماعی در ایران باستان و هندوستان

بقلم سَر رستم پی، مسانی ام-اے

تشکیلات اجتماعی ایران قدیم با آنچه در هند از روزگار باستان تا امروز راجع به طبقه بندی اجتماع وجود داشته است شباهت کامل دارد. این دو شاخه از یک نژاد وقتی از وطن اصلی ایشان که آریاویژه نام داشته بمناسبت کثرت جمعیت و تنگی جا ناگزیر از مهاجرت به جنوب غرب فلات پامیر شدند مبانی اصلی زندگانی قبل از مهاجرت را بیادگار با خود همراه بردند، دسته‌ای که بمغرب میرفت به کلیه فلاتی که در آن سکونت اختیار کرد نام آریانا را داد که باوجود تحولات بیشمار تاریخی هنوز این اسم بصورت ایران پایدار است. دسته‌ای که بطرف جنوب آمدند با مردم سیه چرده‌ای که در آن سرزمین زندگی میکردند بجنگ پرداخته آنرا مغلوب و مطیع کردند.

هر دو دسته بعد از غلبه و استقرار درفلات ایران و جنوب هیمالیا برای اینکه خلوص نژاد و طهارت عقیدهٔ ایشان از لوث تماس بابو میان دیو پرست محفوظ بماند از تشکیلات اجتماعی خود ترتیبی اختیار و اجرا کردند که بمنزله ریشه اساسی طبقه بندی اجتماعی در ایران باستان و هندوستان محسوب میشود.

در گاتها سخن از سه دسته خوائتو و آریامان و ورزانه است و در مأخذهای تازه‌تر از چهار طبقه نام برده اند: آثروان (سُوِیَد)، راتائشتار (لشگری)، فشُویَنْت (دهقان) و هوئیتی یا صنعتگر است.

در هندوستان چهار طبقه اصلی و یا کاستهای مهم عبارت هستند از برهانا (روحانی) - خشاتریا (جنگی) - وَیْسیا (دهقان) و سودرا (غلامان).

این طبقه بندی مشابه در ایران با نفوذ اسلام از میان رفت ولی در هندوستان هنوز پایدار و صاحب اعتبار است.

عرض را جوهر تیغش ز اجسام جدا سازد برنگ باده از جام
بهار گلستان دولت و جاه مسلط بر قضا چون مهر بر ماه
بسیر زند رود از بهر عشرت ز آئین کرده پل را رشک جنت
ازان جو گر نشانی باز جوید ز جوی شیر شیرین دست شوید
بود روشن کن خورشید آبش کواکب بر فلک عکس حبابش
پل از زینت ز بس گردیده پر نور نماید چون هلال عید از دور
سراسر چون بهار نوجوانی گلش جام شراب ارغوانی
میش چون آفتاب عالم‌آرا برنگ شعله در فانوس مینا
شراب ناب و شمع و ساقی و گل عجایب گلستانی شد سر پل
پی تاریخ میگشتم سحرگاه فتاد اندیشه را در گلشنی راه
شنیدم بلبلی میگفت سر مست ز گل عباس شاه آئین پل بست

سال (۱۰۵۱)

شاید امروز با حالت کسالت و افسردگی مقدور بود از این شاعری که دیوانش در گوشه فراموشی مدتها افتاده بوده است یادی شود و در خاتمه امیدوارم در آتیه بتوانم مطالب مفید و سودمند ادبی برای این مجله شریفه تهیه نمایم .

قدر دور وصال میدانم — درد هجران کشیده را مانم
نتوانم نمود خودداری — اشک بر رخ دویده را مانم
شده‌ام عشق تاز آقایان[1] — بنده زر خریده را مانم

ایضا

ساقی گلعذار دیشب کو؟ — باده بی‌خمار دیشب کو؟
سوخت بی‌وعده انتظار امشب — وصل بی‌انتظار دیشب کو؟
دلم امشب ز داغ گلزار است — جلوهٔ لاله‌زار دیشب کو؟
گشت دریا کنار من امشب — سیل دریا کنار دیشب کو؟
نقش دیوارم امشب از حیرت — طاقت بیقرار دیشب کو؟
امشب آن خط دلفریب کجاست — شوخی نوبهار دیشب کو؟
درد دلها به بیکسی دارم — صنم رازدار دیشب کو؟
بیدماغم بگو چه شد ای عشق — ساقی گلعذار دیشب کو؟

برای اینکه کاملا واضح شود که شاعر در زمان شاه عباس دوم صفویه بوده است تغزلی که شاعر در موقعی که شاه باصطلاح شعرای متقدم بطرب نشسته بود و پل زاینده رود اصفهان را آذین بسته بودند سروده و حتی ماده تاریخ آن سال آئینه بندان و چراغانی که سال ۱۰۵۱ میباشد شاعر آورده ذیلاً درج میشود -

گل عیش بهار کامرانی — شه صاحب قران عباس ثانی
منور ز اخترش خورشید چون ماه — زهی شاه بلند اختر زهی شاه
هویدا دولت از سیمای بختش — سر تاج سعادت پای تختش
چنان بر مسند شاهی نشسته — که سدّ شان اسکندر شکسته
ز بیم شعله تیغش بر افلاک — شرار آسا گریزد مرکز خاک
اگر در هند قهرش زهر ریزد — شکر در کوچه بندِ نی گریزد

(۱) بلطافت ابیات پیش نیست.

دیوان عشق

از حسین کوهی کرمانی مدیر روزنامه نسیم صبا - تهران

همینطور که نگاه بقفسه‌های کتابخانه میکردم چشمم به دیوان عشق افتاد یک مرتبه متوجه شدم خوب است چند سطری در اطراف این دیوان نایاب که اخیرا بدستم آمده و تا کنون در هیچ تذکره و کتابی نه اسمی از شاعری بنام عشق و نه شعری در جنگها بنام این شاعر با ذوق دیده‌ام بنویسم - توضیح آنکه این شاعر معاصر شاه عباس دوم صفویه بوده است تغزّلهائی بنام این پادشاه صفوی دارد علاوه بر این ماده تاریخهائی برای ابنیه که این پادشاه بنا کرده دارد - وقتی که این دیوان کوچک عشق که در حدود ۹۶ غزل شیرین و روان دارد بدستم افتاد زیاد کوشش و جستجو کردم که شاید در تذکره‌ها بتوانم نام و نشانی از او بیابم هرچه جستجو کردم چیزی نیافتم این است که دو غزل از این شاعر گمنام تقدیم مجله "اندو ایرانیکا" مینمایم و در ضمن از ادبا و دانشمندان فارسی زبان و محقق تمنی دارد چنانچه دیوانی از این شاعر بنام عشق و یا در تذکره‌ای از وی نام و نشانی سراغ کردند در مجله شریفه 'اندو ایرانیکا' درج و عاشقان و شیفتگان ادبیات زبان فارسی را ازخود ممنون فرمایند اینک دو غزل برای نمونه از دیوان عشق :

دل از خود رمیده را مانم   رنگ از رخ پریده را مانم
نام من پیش یار نتوان برد   شکوه‌های رسیده را مانم
در دلم هرچه هست میگویم   طمع از جان بریده را مانم
بسکه ویرانم از هجوم غمت   شهر تاراج برده را مانم[1]
درد سر میدهم حریفان را   باده نارسیده را مانم
میرمم هرزمان زسایه خویش   صید صیاد دیده را مانم

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(۱) کذا فی الاصل قافیه غلط است .

دیده میشوند - شکی نیست که سفارت مزبور از راه دریا بدکن آمده بود و نفوذی که ایرانیان در دریا حاصل کردند بعد از سقوط ساسانیان نیز ادامه داشت - یکی از تالیفات قرن نهم چینی موسوم به Tcheng-Yuan-Sin-Ting-Che-Kiao-Mu-lu مینویسد که چون کشتی Vajrabodhi در سنه ۷۱۷ میلادی بجزیره سرندیب رسید یکدسته سی و پنج تائی کشتیهای ایرانی آنجا لنگر انداخته بود - ایرانیان برای خرید و فروش احجار کریمه بسیلان آمده بودند - سیاح چینی Hwi Chao نام که از راه زمین بایران آمده و از راه دریا بچین برگشته بود در سنه ۷۲۷ میلادی مینویسد :

سابقاً تاشی (عربها) شتربانان پادشاهان Po-se (ایران) بودند - اهالی Po-se (ایران) چون ذاتاً و طبعاً تاجر اند همواره با کشتیهای بزرگ در دریا باختر دریا پیمائی میکنند و در دریا جنوبی نیز پی کسب احجار کریمه تا جزیرهٔ سرندیب کشتی رانی میکنند بلکه سوار کشتیهای بزرگ شده مستقیماً تا بندر خانفو Canton پی حصول محصولات ابریشمی چین میروند - (ایرانیان) الله را میشناسند و اوامر بودا را اطاعت نمی کنند،، - پس هرچند که اطلاعات ما زیاد نیست باز برای اثبات وجود روابط اجتماعی، تجارتی، ادبی و فرهنگی بین هندوستان و ایران باستان کافیست -

,,ایران و هند مسکن یک دودمان بدند
باشد گواه من کتب باستان هند
یک دین و یک تمدن و فرهنگ داشتند
هم مردمان ایران هم مردمان هند
جمشید ما که بود یمای بزرگ هند
گرشاسپ کیست تهمتن هفتخوان هند
دارا گرفت سند و لیکن نمی گذاشت
فرقی میان کشور خویش و میان هند
نوشیروان فریفته علم بیدپای
بهرام گور شیفتهٔ لولیان هند،،

کوشانی که در تحت فرماندهی پادشاه معمّر هندوستان Grumbates نام نبرد کردند حاصل آمد - در زمان انوشیروان فرهنگ هندی میان ایرانیان رواج گرفت و در نفوس مؤثّر شد - چنانکه در رساله خسرو و غلامش مسطور است یکی از آلات موسیقی ساسانیان عود هندی موسوم به Vin بود - و چنانکه در کتاب پهلوی ماذیگان چترنگ (رسالهٔ شطرنج) مندرج است بازی شطرنج از هند بایران رسید - از جمله کتب هندی که بزبان پهلوی ترجمه شد کتابی است بودائی که امروز در دست نیست ولی مفاد آن از پهلوی بعربی نقل شده و فعلاً موسوم به بلوهر و بوذاسف است و یواسف کنونی اروپائی یادگاری از ترجمهٔ یونانی ترجمهٔ سریانی ترجمهٔ عربی ترجمهٔ پهلوی آن بوذاسف هندی است - از آن مشهورتر کتاب کلیلک و دمنک است که ماخوذ از اصل سنسکرت بنام Panchatantra است - برزویه رئیس اطبّاء شاهی در عصر نوشیروان این نسخه را از سفر هند با خود آورده بپهلوی ترجمه نمود - بعدها بگفته فردوسی از پهلوی بعربی و از عربی بفارسی منثور و از فارسی منثور بفارسی منظوم ترجمه شد - در زمان خسرو پرویز در سال سی و ششم جلوس آن پادشاه بنابر گفتهٔ طبری فرمیشا ملک الهند سفیری بدربار ایران با هدایا و نامه‌ها برای شاه و هر یکی از پسرانش فرستاد - از میان آن هدایا سهم شیرویه ابن پرویز عبارت از یک زنجیر فیل و باز سفید و پارچهٔ دیبا و مکتوب سرّی بود مشعر بر اینکه در سال سی و هشتم جلوس پدرت تاج و تخت ایران از آن تو خواهد شد - نولدکه از روی علم السنه اثبات میکند که فرمیشا ملک الهند همان پولاکسن ثانی پادشاه معروف دکن است - بنا بر بن شبهی که در یکی از غارهای اجنتا روی گچ نقش کرده اند باید شرحی از سفارتی که بطور مبادله از خسرو پرویز بدربار پولاکسن رسیده بوده باشد چه در نقّاشی مزبور یک راجهٔ زرد رنگ بر بالش زربفت تکیه داده روی تخت نشسته است و سه چهار نفر ریشدار با لباس ایرانی در بر و کلاه مخروطی بر سر حامل هدایا از قبیل رشتهٔ مروارید و شیشهٔ شراب بخدمت راجه میرسند - بیرون قصر راجه نیز چند نفر ایرانی با اسپهای پیشکشی

روابط فرهنگی هندوستان با ایران ساسانی*

نگارش پرفسور هادی حسن ـ علیگره

ریشه های روابط فرهنگی هندوستان با ایران ساسانی بدورهٔ پادشاهان هخامنشی میرسد ـ شمشیر دارایاوش متوفّی در ۴۸۵ قبل از میلاد فقط قسمتی از پنجاب را مسخّر ساخت اما فرهنگ هخامنشی تا ناف هندوستان رسید ـ معلوم است که در ایران هخامنشی خرسواری رواجی تمام داشت و جنحه کاران را بتراشیدن موی سر مؤاخذت میکردند ـ در هندوستان عصر Chandragupta نیز خرسواری عوام و سر تراشی جنحه کاران مرسوم بود ـ امپراطوران خاندان گپتا مانند پادشاهان هخامنشی موی سر را در روز میلاد رسماً می‌شستند و جشنی در تالار صد ستون منعقد ساخته یکدست خلعت باعیان میبخشیدند ـ این تالار از حیث صنعت معماری تقلید از تالار استخر بود ـ همچنین ستونهای سنگی یکپارچهٔ اشوک تقلید کامل است از سر ستونهای تخت جمشید ـ خلاصه این روابط دیرینه را مملکت هندوستان در قرن سوم میلادی تجدید نمود ـ بر پشت سکّه های ملوک الطّوائف پنجاب که در قرن سوم میلادی ضرب شده کانونی است مانند آنچه بر پشت مسکوکات ساسانی اردشیر پاپکان (متوفّی در ۲۴۱) یافت میشود ـ همچنین در بعضی مسکوکات هندوستان که باسم واسودیو Vasudeva امّا چندین سال بعد از وفات واسودیو ضرب شده لباس شاه هندی با لباس ساسانی که در مجسّمهٔ شاپور اوّل دیده میشود شباهتی تمام دارد ـ در اواسط قرن سوّم مانی زندیق بهندوستان آمد و مذهب زندقه را اشاعت داده به تبت و چین رفت ـ و در اوائل قرن چهارم هرمز ثانی دختر یکی از پادشاهان کوشانی هندوستان را بحباله نکاح خود درآورد و در ۳۶۰ چون شاپور ثانی شهر آمد (Amida) را در محاصرهٔ کشید فتح ساسانیان بر ساخلو رومانیان بمعاونت فیلان جنگی و قشون

* By kind courtesy of the All-India Radio, New Delhi.

در موقعیکه منکا با چند نفر از حکماء هند ببغداد رسید ابو الاشعث معمر ازو تعریف فصاحت و بلاغت طلب کرد ـ منکا با حیرت زیادی که برای عربها دست داد کتابی درین موضوع که با خود آورده بود ارائه نمود .

در پی این روابط فرهنگی چندین لفظ هندی بعربی راه یافت مثلاً جَیب از جیوا ـ اوج از اوچ ـ قُبّت اُرَین از شهر اُجین ـ صندل از چندن ـ مشک از موشکا ـ تنبول از تامبول ـ اطریفَل از تِری پهل ـ قرنفل از کنک پهل ـ نیلوفر از نیلو پهل ـ کافور از کپور وغیرهم .

در سنه ۷۷۳ میلادی سیّاحی از سیّاحان هندی آن شاهکار هندی درعلم هئیت که موسوم به سدهانت‌است با مجلّدی در موضوع ریاضیات هندوها ببغداد ورد - هر دو کتاب را بامر المنصور و باهتمام محمد ابن ابراهیم الفداری بعربی ترجمه کردند و از همان روز اعداد هندسه که کشف آنها را عربها بهندوها و اروپائیان بعربها نسبت میدهند در عالم ریاضیات ظهور کرد - برهان قاطع هندی النّسل بودن آن اعداد این است که آنها را برضدّ تمام قواعد عربی از چپ براست مینویسند - کتاب سدّهانت تخم در افکار اعراب **افشاند** و محصول خوبی موسوم به سندهند صغیر بار آورد .

مشهورترین هئیت‌دان هندی پندت کنکاست و از آثار او اقلاً شش جلد کتاب همچو النمودار فی الاعمار - اسرار المواليد - القرانات - فی التّوهم بعربی ترجمه شد - تراجم دیگر درعلم هئیت عبارت است از المواليد از آثار جَودَر هندی - اسرار المسائل از آثار ناهک هندی - المواليد الکبیر از آثار سنگل هندی - و کتابین ارجهند و آرگند (Khaudya Khand and Aryabhat) - غیر ازاینها کتاب باکهر در شمشیرسازی - کتاب شاناق در آئین جنگ - کتاب زجرالهند در فال گیری و کتابی در موضوع سموم که عباسیان وزیرکشی از همه بیشتر بدو احتیاجی داشتند بعربی ترجمه شد - کتاب آخر الذّکر را مَنکا برای یحیی بفارسی و عباس برای مامون بعربی ترجمه نمود - نظر باین تراجم عربی ابن سعد الاندلسی بیجهت در ۱۰۲۱ نمی‌نالد که ''انچه از دانش هندوها بمن رسیده منحصر بکتاب سندهند در هئیت و نافر در موسیقی و کلیله و دمنه در اخلاق است - زهی فرخندگی بخت ابن اسمعیل که بهندوستان رفته از علم الهیئة آن مملکت تمتعی تام یافت،، .

مرتضی الزّبیدی در ۸۶۳ می‌نویسد که یکی از راجه‌های هند هارون الرّشید را بمبارزه طلبید که اثبات کنید چطور اسلام بر معقولات مبنی است - نمایندهٔ اول هارون نتوانست ازعهدهٔ این کار بیرون بیاید پس نمایندهٔ دیگری مامور کردند -

ابن ابی اُصَیبیعه در تاریخ الاطبّاء مینویسد که چون اطباء بغداد از معالجت هارون الرّشید که سخت ناخوش شده بود عاجز آمدند - از منکا دعوت کردند و این نابغه از هندوستان آمده در اندک مدتی خلیفه را شفا داد - پس باسر خلیفه او را حق التّرجمه در مقابل خدماتش دادند - و در دار التّرجمۀ بغداد برای ترجمه کردن کتب سنسکریت استخدام کردند - همچنین در موقعیکه جبرئیل ابن بخت یشوع از معالجه پسر عمّوی هارون نومید شد صالح ابن بهله هندی بتوسط جعفر برمکی بدربار مشرّف شد و بیمار را با موفقیّت معالجه کرد - حکیم باشی بیمارستان برامکه یک نفر هندی بود موسوم به ابن دَهن یا دَهنَن یا دهنوتری که او نیز مانند مَنکا بترجمه کردن کتب سنسکریت اشتغال داشت - اما از محقّقین عرب که بهندوستان رفتند - ابن الندیم مینویسد که یحیی برمکی یک نفر را برای بدست آوردن ادویه و گیاه‌های طبّی بهندوستان فرستاد - و حسین ابن منصور الحلّاج برای آموختن جادو و شعبده‌بازی با ریسمان در موقعیکه ریسمان را در هوا میاندازند و زنی بالای آن رفته از نظر غائب میشود - عازم سفر هندوستان شد - و بنا بر گفته Sachau الموفق بالله یک تن را برای کنج کاوی و خرده پژوهی در باب ادویه هندی بهندوستان روانه ساخت - و المعتضد بالله مهندس مشهور احمد ابن خفی الدّیلمی را برای استفسارات فرهنگی بهندوستان گسیل کرد - در پی این تماسهای فرهنگی چندین کتاب طبّی از سنسکریت بعربی ترجمه شد مثلاً چرک - سسرت (در عربی سسرو) باهتمام منکا - استانگر و سنداستان باهتمام ابن دهن - کتاب نَدَن در تشخیص و معالجه ۴۰۴ امراض - کتابی از آثار نوکشنل در توضیح صد مرض - کتابی در امراض نسوان از آثار زن هندی ''راوسا،، نام مطرّز بنام راجه کورش و دارای صور ادویه و گیاه‌های طبّی .

روابط فرهنگی هندوستان با خلفاء بنی عبّاس*

نگارش آقای پرفسور هادی حسن ـ علیگره

هندوستان از دیر باز کانون علم و ادب بوده و تقریبا در تمام فنون استادان و هنر پروران داشته یکی از مشاهیر ادباء عرب ''جاحظ بصره،، متوفی در ۸۶۸ راجع بعلم و دانش اهالی هند مینویسد:

''در علم الهئیة و طب اهالی هندوستان صاحب کمال اند ـ بعض امراض مزمن و مهلک را معالجه میکنند ـ در مجسمه سازی و حجاری و معماری، در شمشیر سازی و شمشیرزنی، در فصاحت و بلاغت و شعر گوئی، در موسیقی و نجوم هنری تمام دارند ـ مخترع بازی شطرنج و کاشف حساب مربوط بهئیت هستند.،، همچنین یعقوبی متوفی در ۸۹۱ میگوید:

''در علم و دانش اهالی هندوستان از سائر ملل برتری دارند ـ کتاب سدّهانت ثمره فکر بلند ایشان است ـ فراست شان در طب محیر العقول است چنانکه کتابین چَرَک و نِدَن گواهی میدهد،،.

باری ـ در قرن اول خلافت بنی عبّاس که دوره عظمت ادبی اسلام است عده کثیر از اطباء هند دعوت خالد برمکی را اجابت کنان وارد بغداد شدند مثلاً بهلا ـ مَنکا ـ بَزیگر ـ قَلَبرفل ـ سندباد (منقول از جاحظ) همچنین در فهرست ابن النّدیم مذکور است که بکَهر ـ راجه ـ منکا ـ آنکو ـ زَنکَل ـ آریکَل جَبهَر ـ آندی ـ جَهاری ـ از جمله حکماء هند هستند که آثار شان در طب و هئیت بعربی ترجمه شد.

* By kind courtesy of the All-India Radio, New Delhi.

قطعه‌ئی بزبان کردی از سید یعقوب ماهیدشتی شاعر کرد زبان

راه روباه را دایم پیش گرفته‌ای
آقا تو گرگی در جلدِ میشی
اگر من چون تو خودم را پنهان کنم
از مسجد خیال آب و نان کنم
بگردم از دیدن دیدهٔ یارانم
منهم از جملهٔ طاعت کارانم
حق پرستی من از تو بیشتر است
من پیش از تو جایم حوض کوثر است
ما و تو بهم ملامت میکنیم
فردا وعده مان آن روی قیامت
تو و عمامه و با آن برد باری
من و این دست و جام بادهٔ گلناری
تو و تسبیح ذو الجلال
من و طرهٔ زلف و دانهٔ خال
تو و آن پلهٔ محراب و منبر
من و پلهٔ چین زلفان چون عنبر
تو و قد قامت ذکر نمازها
من و قد و قامت کمند درازان
هر کدام متاعمان را بدست میگیریم
نیکی قلبمان مشخص میشود
امروز راه تو درس ایمانست
فردا میداند حق با کدامانست
فردا میداند آن کس که شاهد است
حق با سید یعقوب یا با زاهد است

نالهٔ مطربان را گوش نکرده‌ای
که مردهٔ یک لحظه پیش را فراموش کنی
بادهٔ جمشیدی نوش نکرده‌ای
که کیخسرو آسا کلّه‌ات جوش زند
بخصوص ندیده‌ای چغانه زدن رقص رضایی را
نه رقص فارسی بلکه چوپی کذائی را
زاهد تو هرگز به نزد شان نه نشستی
و بگوشت صدای هی هلایشان نیامد
اگر بنشینی بشنوی بگوش
حق پرستی خود را فراموش میکنی
اگر تو چون من اینهمه اصول را
تماشا کردی و هراسان نشدی
از آن بزمگاه هراسان نشدی
سر سجود بنزد خال خوبان نبردی
آنگاه میدانم حق پرستی
از حق پرستان بالا دستی
هرچند تو شورت از من بیشتر است
تو بیشتر جگرت درد[مند]؛ نیشتر است
تو بیشتر بفکر صوم و صلوتی
از بی‌طاقتی مسجد مأوایت است
مسجد را یا طاق (؟) خانه‌ات کرده‌ای
ذکر کردگار بهانه‌ات شده است
سوگند با طاق، حجرهٔ دلتنگ
سوگند بدان پیچ دستار خالی از رنگت

قطعه‌ئی بزبان کردی از سید یعقوب ماهیدشتی شاعر کرد زبان

مردِ معمم ردا بدوشی
تقوی و طاعت کار، پشمینه پوشی
مسجد نشینی، دور از بحث‌هائی
بی خبر از نیش مژهٔ خوبانی
تماشای ابروی خم نکرده‌ای
از آن خم قامت را چم نکرده‌ای
تماشای دیدهٔ یار نکرده‌ای
دیدهٔ باز بناز بر تو کار نکرده است
سیر گونهٔ گلناری نکرده‌ای
آگاه از سوز درد دلداری نیستی
از راه درد عشق گمراهی ندیده‌ای
صراحی از دست یار صراحی (؟) ندیده‌ای
امین را با آن تارش ندیده‌ای
نازار را با آن آهنگ قطارش ندیده‌ای
پریزاد را با آن صوت چلیپایش ندیده‌ای
نرگس را که با آنهمه ناله مینالد، ندیده‌ای
سلیمان را با آن سوز کمانچه‌اش ندیده‌ای
که صوت زیر آن دل راغش میبرد
پنجهٔ صید محمد را با آن صدای تنبور ندیده‌ای
که نغمه‌اش دل را چون لانهٔ زنبور میکند
فاطمهٔ دختر تیمور را ندیده‌ای با آن صدای هی هلایش
سفیدی پای ناف و نرمی پنجهٔ پایش را ندیده‌ای
خانمهٔ کهن را ندیده‌ای با آن آهنگ قطارش
تیمور را ندیده‌ای با آن آهنگ سوزناک تارش

حق پرستی من له تو بیشترن
من ورجه تو جام حوض کوثرن
ایمه و تو و هم مکیم ملامت
فردا وعده مان او روی قیامت
تو و عمامه و وو برده باری
من وی دس و جام بادۂ گلناری
تو و تسبیح ذو الجلالوه
من و طرۂ زلف دانۂ خالوه
تو و او پلۂ محراب و منبر
من و پلۂ چین زلفان عنبر
تو و قد قامت ذکر نمازان
من و قد قامت کمن درازان
هر کام متامان مگیریم و دس
نیکی قلبمان سیو مشخص
ایمرو راه تو درس ایمانن
فردا مزانو حق و کیمانن
فردا مزانو او کس شاهدن
حق و سید یعقوب یا و زاهدن

ترجمۂ فارسی :—

زاهد حرام است
زاهد زندگی بر تو حرام است
نه شورت بسر، نه پایت بدامست
نه هرگز مجلس عیشت مقامست

قطعه‌ئی بزبان کردی از سید یعقوب ماهیدشتی شاعر کرد زبان

هرگز نه نیشتی زاهد به لاشان
ناما بگوشت دنگ هلاشان
اگر بنیشی بشنوی و گوش
حق پرستی ویت مکی فراموش
ار تو وینهٔ من ای گشت اساسان
تماشا کردی نویت هراسان
له او بزمگا هراسان نویت
سر سجود بردهٔ خال خاسان نویت
اوسا مزانوم حق پرستنی
له حق پرستان بالا دستنی
هرچن تو شورت له من بیشترن
تو بیشتر جرگت‌ایش نیشترن
تو بیشتر فکرت صوم و صلوتن
له بی‌طاقتی مسجد مأواتن
مسجد کردنی و یا طاق خانه‌ت
ذکر کردگار بی و بهانه‌ت
سوگند و اطاق حجرهٔ دلتنگت
وو پیچ دستار خالی ژ رنگت
رای روی دایم گردنی و پیش
آقا تو گرگی‌های له جلدمیش
ار من وینهٔ تو ویم پنهان کروم
ژ مسجد خیال آو و نان کروم
بگردم له دیین دیدهٔ یارانم
منیش له جملهٔ طاعت کارانم

سیر نکردنی گونای گلناری
آگا نیت له سوز درد دلداری
ژ رای درد عشق گمراهیت نین
صراحی ژ دس صراحیت نین
امنیت نین وو تار شوه
نازار وو آهنگ قطار شوه
پریزاد وو صوت چلیپا شوه
نرگس وو نالان منالا شوه
سلیمان وو سوز کمانچه شوه
زیرش سور و دل و غشوه
پنجهٔ صی مامی تریکهٔ تمور
نغمه‌ش دل مکی و لانهٔ زمور
فاطمهٔ تمر صدای هی هلاش
سفیدی پای ناف نرمی پنجهٔ پاش
خانمهٔ کهن وو قطار وه
تمر و آهنگ کزهٔ تار وه
نالهٔ مطربان نکردنی گوش
مردهٔ یک لحظه بکی فراموش
بادهٔ جمشیدی نکردنی نوش
کیخسرو آسا کلهت بدی جوش
خصوص چقوانه رقص رضایی
نه رقص فارسی چوپی گدایی

خاص دارد و نام عده‌ای از رامشگران و نوازندگان هنرمند کرد را که در آن زمان میزیسته اند نیز حاوی و شامل میباشد امین و تمر (=تیمور) تارزن و نازار و پریزاد و نرگس و فاطمه دختر تیمور و خانمه کهن خوانندگان خوش آواز و سلیمان کمانچه زن و صی ماسی (صید محمد) تنبورزن همه از --- هنرمندان زمان وی بوده اند که در صفحات غرب ایران بخصوص درمیان اکراد شهرت داشته اند .

برای آشنائی دانشمندان بآثار محلی کردی و نیز برای علاقمندان بزبانهای محلی این قطعه که ترجمه آن را با روش علمی بدنبال آن افزوده‌ام نمونه و نموداری عالی و پر ارزش میباشد و چون این قطعه تا کنون در جائی ضبط و چاپ نشده است انتشار آنرا نویسنده بر سایر آثار وی ترجیح داد .

زاهد

اینک قطعه زاهد :

زاهد حرامن
زاهد زندگی و نو حرامن
نه شورت و سر نه بات و دامن
نه هرگز مجلس عیشت مقامن
مرد معمم ردا نه دوشی
تقوی و طاعت کار پشمینه پوشی
مسجد نشینی دور له باسانی
بی‌خور ژ نیش مژه خاسانی
تماشای ابروی خم نکردنی
ژوخم و قامت چم نکردنی
تماشای دیدهٔ یارت نکردن
دیدهٔ باز و ناز کارت نکردن

و دستور میدهد خطبه عقد را بنام وی کنند و بحاضرین گوشزد میکند که تمام این مجلس و تشریفات جهت این جوان بوده است آنگاه دست جوان را در دست دختر نهاده و پیشانی دو دلداده را بعنوان پدری مهربان میبوسد و با واگذاری کلیّه اثاث‌خانه و پرداخت کلیه مخارج از آنها خدا حافظی مینماید .

سید یعقوب دارای اشعاری لطیف و دلکش بزبان فارسی و لهجه‌های کردی کرمانشاهی و کردی کرمانجی میباشد که اگرچه بیش از چهار پنج هزار بیت از اشعار کردی وی در دسترس (انهم بطور پراکنده در نزد اشخاص مختلف) نیست معذالک کلیه اشعار کردی وی طبق اطلاع قریب بیست و پنج هزار بیت بوده است .

وی در ده قمشه که در دو کیلومتری رباط ماهیدشت واقع است متولد شده و در سال هزار و سیصد قمری هجری وفات کرده است .

پدر وی سید داود نیز از محترمین و ریش سفیدان محل بوده و همیشه این خانواده محل احترام و توجه خوانین کلهُر بوده اند محمد حسن خان حاکم کلهر بسید یعقوب علاقه وافی داشته و پیوسته او را بعنوان ندیم و مشیر در نزد خود نگاه میداشته و در دستگاه خود از وی مواظبت میکرده است .

سید یعقوب در بهاریّه‌ای که در مدح زین العابدین خان برادر محمد حسن خان حاکم کلهر سروده است علاقه و سپاسگزاری خود را نسبت باین خانواده بثبوت رسانیده است .

قطعه ''زاهد،، که یکی از اشعار لطیف و دلکش سید یعقوب است میتواند نمونه کاملی از ذوق و قریحه این عارف پاک ضمیر و شاعر شیرین سخنِ کُرد باشد .

قطعه زاهد مانند اغلب آثار کردی این نواحی ده هجائی و شامل لطایف و نکات خاص است که میتواند نماینده روح و ذوق یک شاعر روستائی کرد زبان باشد علاوه بر دقایق شعری و فصاحت بیان از لحاظ فولکلور این قطعه ارزش

قطعه‌ئی بزبان کردی از سید یعقوب ماهیدشتی شاعر کُرد زبان

نگارش دکتر محمّد مُکری

داستان شور و مستی و از خود گذشتگی شاعر کرد زبان ماهیدشت قریب به یکصد سال نقل مجالس ادبی مناطق کرد زبان کردستان و کرمانشاه بوده است و هنوز داستانهای شگفت زندگی وی — از خاطرهٔ معمّرین این نواحی فراموش نشده است.

میگویند در ایّام جوانی در شهر کرمانشاه دختری را خواستگاری کرده و وسائل سور وسرور و مجلس عقد را فراهم میسازد با آنکه وضع مالی سید یعقوب چندان هم رضایت بخش نبوده است معذالک بمقتضای جوانی و آرزوهای ایام شباب مجلس با شکوهی مرکب از اعیان و بزرگان شهر تشکیل و عده‌ای از رامشگران و نوازندگان محلی را برای سرگرمی مهمانان نیز دعوت میکند در راه به جوانی بر میخورد که با حالی افسرده و اندوهناک در گوشه‌ای ایستاده و با خود آهسته آهسته سخن میگوید سید یعقوب بحال جوان رقت آورده جلو میرود و بر وی سلام میکند و از حالش استفسار مینماید پس از اصرار زیاد جوان بسخن آمده میگوید ای مرد پاک ضمیر دست بر دلم منه و بگذار با همین حسرت قالب تهی کنم. مدتی است دلباخته و فریفته دختر ...... هستم و سالها آرزو داریم روزی بوصال هم برسیم - اخیراً سید یعقوب ماهیدشتی مشهور که لابد نامش را شنیده‌ای از دختر خواستگاری کرده و والدین دختر بمناسبت شهرت و شخصیّت وی حاضر شده اند دختر را بعقد او در آورند و چون جوانی تهی دست هستم بمن اعتنائی نکرده اند، سید یعقوب آستین جوان را گرفته بمجلس عقد میبرد و تمام لباسهای دامادی خود را بر او پوشانده

لعلو الهمّة و انبساط الید بالقدرة.،، در فارسنامهٔ ابن البلخی آمده است [۱]:

''بهمن ابن اسفندیار... و او را اردشیر بهمن دراز دست گفتندی، از آنچ بسیار

ولایتها بگرفت و برفت و سیستان بغارتید...،، و مؤلّف مجمل التواریخ و القصص

آرد [۲] ''و بروایتی گویند دراز انگل از بهر آن گفتند که غارت بدور جایگاه

کردی در جنوب و مشرق و روم.،،

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(۱) ص ۵۲. (۲) ص ۳۰.

مفهوم کلمه - نلدکه گوید: "اوّل کسی که این لقب اردشیر را ذکر کرده، دی‌نن[۱] بوده و یونانیان دیگر از او نقل قول کرده اند - امّا دی‌نن خود این لقب را بمعنی بسط ید یا اقتدار استعمال کرده است، ولی بعدها - یونانیان آنرا بمعنی تحت اللفظ فهمیده اند[۲]."

"درغو بازو"، نیز در اوستا بمعنی مجازی: زبردستی و تسلّط و اقتدار استعمال شده است[۳] و همچنین "سها بهو"، در سانسکریت بهمین معنی آمده است[۴].

منشاء این اطلاق - داریوش بزرگ در کتیبهٔ نقش رستم گوید: "اگر نزد خود گمان کنی چند بود آن بومها که داریوش شاه داشت، این پیکرها را بنگر که تخت سرا میبرند، آنجا شناسی شان، آنگاه ترا آشکار شود که مرد پارسی را نیزه بدور رفت، آنگاه ترا آشکار گردد که مرد پارسی دور از پارس خود را بجنگ افکند."[۵] و هم شاهنشاه مزبور در کتیبهٔ مذکور گوید: "منم داریوش ... شاه زمین بزرگ، دور (= دراز - فراخ)."[۶] ظاهراً بمناسبت دور دستی و دراز دستی و تسلّط بر ممالک وسیع، نخستین بار داریوش بزرگ را بلقب "دراز دست" خوانده اند[۷] چنانکه سترابون تصریح کرده است[۸] و بعدها این لقب بنوادهٔ او اردشیر اطلاق شده.

ابو ریحان در الجماهر گوید[۹]: "سمّی الهند احد ملوکهم"، "سها باهو" ای طویل العضد و الفرس بهمن اردشیر "ریوندست" ... کل ذلك علامات

(۱) Dinon.   (۲) تتبعات تاریخی دربارهٔ ایران باستان ص ۷۸.

(۳) Air. Wb. 695.

(۴) الجماهر ص ۲۵.

(۵) عبارت اخیر از قول داریوش چنین است:

Adatiy azdā bavātiy pārsa hyā martiyahyā dūraiy arštiš parāgmatā adataiy azdā bavātiy pārsa martiya dūrayapiy hačā pārsā vartaram patiyayatā.

(۶) Xšāyaθiya ahyāyā būmiyā vazrakāyā dūraiapiy

(۷) بدیهی است به لغت پارسی باستان (فارسی هخامنشی).

(۸) کتاب ۱۵.   (۹) ص ۲۵.

ماکروخیر (Makrocheir) [۱] (معرّب آن :مقروشر) [۲] و در لاتینی (Longimanus) است .

وجه تسمیهٔ نادرست - در وجه تسمیهٔ این القاب و نعوت، اغلب نویسندگان شرق و غرب راه خطا سپرده اند - بیرونی نویسد [۳] : ''اردشیر بن اخشویرش و هو الملقب بمقروشر ای طویل الیدین.،، و در جای دیگر [۴] ، لقب او را ''طویل الباع،، آرد . قفطی در تاریخ الحکما،، [۵] او را ''طویل الید،، گفته. ابو الفرج ابن العبری در مختصر الدول [۶] ویرا ''طویل الیدین،، نامیده است . مؤلّف مجمل التواریخ و القصص نویسد [۷] : ''کی بهمن پسر اسفندیار بود........ و نام او اردشیر بود که اردشیر دراز انگل خواندندی او را و به بهمن معروف است و او را دراز دست نیز گویند - سبب آنکه بر پای ایستاده و دست فروگذاشتی از زانو بند گذشتی، و اندرین معنی فردوسی از شاهنامه گفته است :

چو بر پای بودی سر انگشت او ز زانو فروتر بدی مشت او.،،

و منوچهری گوید :

شنیدستم که بر پای ایستاده رسیدی تا بزانو دست بهمن
رسد دست تو از مشرق بمغرب ز اقصای مدائن تا بمدین

بیشتر مورّخان یونانی نیز همین اشتباه را کرده اند : سترابون [۸] گوید [۹] : ''دستهای شاه، وقتیکه میایستاده، بزانوانش میرسیده.،، [۱۰] فلوطرخس (پلوتارک) نوشته [۱۱] : ''دست راست وی (اردشیر) از دست چپ درازتر بود،، .

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(۱) پلوتارک (اردشیر - بند اول) .
(۲) آثار الباقیه . چاپ زاخائو ص ۱۱۱ . و نسخه بدل آن '' مقدوشی ، غلط است .
(۳) آثار الباقیه ص ۱۱۱ .
(۴) ص ۱۰۵ .
(۵) چاپ لیپسک ص ۱۸ .
(۶) ص ۸۷ .
(۷) ص ۳۰ .
(۸) کتاب ۱۵ .
(۹) مستهی این لقب را چنانکه بباید بداریوش نسبت دهد .
(۱۰) ایران باستان ج ۲ ص ۹۰۸ .
(۱۱) کتاب اردشیر بند اوّل .

دراز دست - دراز انگل - ریوند دست

از دکتر محمد معین، استاد دانشگاه تهران

در تاریخ ایران باستان، پنجمین شاهنشاه هخامنشی اردشیر اول (۴۲۴ — ۴۶۶ ق - م) [۱] و در داستانهای ایرانی، بهمن اردشیر بن اسفندیار کیانی را بلقب ''دراز دست،، [۲] و ''دراز انگل،، [۳] و ''ریوند دست،، [۴] خوانده اند [۵] - مرادف این صفت در اوستا درغو بازو (Darəghō bāzu) (= دراز بازو) [۶] و در سانسکریت مها بهو [۷] (Maha bahu) (= بزرگ بازو) [۸] و در یونانی

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(۱) ایران باستان. پیرنیا. ج ۲ ص ۹۰۷.

(۲) مجمل التواریخ و القصص ص ۳۰: فارسنامهٔ ابن البلخی ص ۵۲.

(۳) مجمل التواریخ و القصص ص ۳۰ - انگل بمعنی انگشت است و در خراسان این لغت مستعمل است (همان صفحه ح ۲).

(۴) الجماهر بیرونی. چاپ حیدرآباد ص ۲۵.

(۵) ابو ریحان گوید (الجماهر ص ۲۵): "بهمن اردشیر ریوندست، لانّ ریوند هو اصل الریباس و ما لم یبلغ الماء فی العمق لم ینبت و ان کان رأسه فی ذری الجبال." ریوند در اوستا رئونت (raēvant) و اغلب با خوارننگه (خرّه - فرّه) استعمال شده است. رئونت بمعنی غنی، با شکوه، با ابهّت و جلال است، و آن از ریشهٔ رای rāy یا رایی rāyi اوستائی بمعنی ثروت، شکوه و جلال است و در سانسکریت rayim و در پهلوی رای rāy (Air. Wb. 1484, 1511, 1525) است. نیز در پهلوی رئونت raēvant و رایومند rāyōmand هر دو بمعنی دارا، با شکوه و با جلال است (Nyberg, Hilfsbuch des Pohlevi, vol. II, P. 195.) ریوند گیاه معروف (که داروئی است اسهال آور گیاه و بعربی راوند خوانند) نیز از همین ماده است.

اما ریوندست - اگر این ترکیب در اوستا استعمال میشد بصورت رئوس زسته raēvas-zasta (جزء اول آن از ریشهٔ "رای" و "رایی" است) بمعنی ریوندست، فردست، دارندهٔ دست با فرّ و شکوه. نظیر این ترکیب در اوستا لغت رئوس چیژه raēvas-čiθra (ریوند چهر) است که اصلاً بمعنی از نژاد غنی و داراست (Air, Wb. 1485) ظاهراً چون مفهوم اصلی "ریوند" در عصر ابو ریحان ناشناخت بوده، آنرا بمعنی گیاه معروف گرفته، با ریواس تطبیق کرده است.

(۶) Air. Wb. 695 (۷) الجماهر ص ۲۵.

(۸) مها mahā در سانسکریت بمعنی بزرگ است که در پهلوی مس mas و در پارسی مه (مهتر = مه + تر) از همان ریشه است و بهو bahu در آن زبان بمعنی بازو و از همانریشه است، و باهو خود در لغت فارسی آمده است. برهان قاطع گوید: "باهو . . . . بازو را گویند و آن از آرنج دست باشد تا سر دوش و چوبدست بزرگی را نیز گویند که شبانان و شتربانان در دست گیرند" و همین لغت است که به "ماهو" تحریف شده (رجوع شود به برهان قاطع بتصحیح نگارنده).

آنرا بقیمت‌های نازل بفروشد حاج محمد ابراهیم ملک التجار ششی هزار تومان بپول آنوقت پرداخت که از خراب کردن آن صرف نظر کند و متعلق بدولت باشد ولی ظل السلطان نپذیرفت و دستور خرابی داد . هم اکنون قطعاتی از گچ بریهای زیبای عمارت آئینه خانه در موزه کلیسیای جلفا موجود است که هر بیننده را متأثر میسازد این حاکم جبار روی عداوتی که با صفویه داشت دستور داد تمام تزئینات کاخهای عالی قاپو - چهل ستون و دیگر عمارت سلطنتی را از میان بردند و بر روی نقاشیها و مذهب کاریهای نفیس این عمارت گچ کشیدند بطوریکه هم اکنون تمام آثار ابن خرابیها موجود است. پس از دوره حکومت ظل السلطان نیز شهر اصفهان ویران‌تر و بمراتب بدتر از پیش شد و خرابیهای عمارات مجلل و مساجد زیبای صفویه افزوده میشد تا دوره فرخنده سلطنت اعلیحضرت رضا شاه کبیر پهلوی در رسید و آبادی سراسر کشور ایران آغاز شد و شهر اصفهان نیز که در دوره دیالمه و سلاجقه و صفویه چشم ایران بلکه آسیا شمرده میشد از خواری و ذلت بیرون آمد و دوره آبادی خود را از سر گرفت و عموم عمارات - مساجد - بقعه‌ها - پل‌ها و ابنیه تاریخی آن شهر در دست تعمیر قرار گرفت و با صرف هزینه‌های فوق العاده زیاد بصورت اول و حتی بهتر از آن درآمد البته این تعمیرات هنوز هم ادامه دارد و وزارت فرهنگ و اداره باستان شناسی ایران با کمال جدیت و علاقه‌مندی بتعمیر و تکمیل ابنیه تاریخی این شهر مشغول اند . بر اثر علاقه‌مندی اولیای امور و توجهی که باصفهان میشود این شهر در حال حاضر بصورت موزه بسیار زیبا و جالب توجهی درآمده که هیچکس از تماشای آن سیر نمیشود و گذشته از آنکه شهر اصفهان در حال حاضر زیباترین شهر ایران از لحاظ آثار نفیس و تاریخی بشمار میرود اولین شهر ایران از لحاظ صنعتی و کارخانجات جدید هم محسوب میشود و بطور قطع با بسته شدن سد کوه رنگ که سال پیش کلنگ اول ساختمان آن بدست مبارک شاهنشاه محبوب ایران اعلیحضرت محمد رضا شاه پهلوی بر زمین زده شد شهر اصفهان بیش از پیش آباد و مورد توجه عمومی قرار خواهد گرفت .

خاتمه یافت و طهماسب دوم بسلطنت رسید . در دوره سلطنت این پادشاه بعضی از ابنیه اصفهان که در دوره افاغنه آسیب دیده بود مرمت شد ولی در دوره سلطنت نادر در وضع اصفهان چندان تفاوتی با سابق حاصل نشد ولی پس از او باز اصفهان میدان تاخت و تا زو کشاکش این و آن شد اما در زمان کریم خان زند قدری وضعیت بهتر گشت و علی مراد خان نیز تا حدی در مرمت باغات و چهار باغ عباسی کوشید . در زمان سلطنت فتح علی شاه قاجار محمد حسین خان صدر اعظم اصفهانی نیز برای آبادانی و مرمت خرابی‌های وارده بشهر سعی وافی مبذول داشت و چهار باغ و مدرسه و عماراتی بساخت که ذکر آنها بعد خواهد آمد بعد از او و اواخر سلطنت فتح علی شاه باز شهر اصفهان رو بخرابی و ویرانی رفت و چندین قحطی پیاپی در آن رویداد که قریب هفتاد هزار نفر از اهالی آن شهر را بخاک هلاک نشاند و بسیاری از خانه‌ها خراب و بی‌صاحب ماند سپس در زمان حکومت سیف الدوله عمارات چندی مانند سر پوشیده وغیره ساخته شد ولی در این هنگام آشوبی در شهر بپا شد که چون سیف الدوله از عهده خاموش کردن آن بر نیامد معزول شد و دیگران هم مانند او نتوانستند شهر را آرام کنند و مجددا قحطی سختی نیز رخ داد که مردم برای سد جوع از پوست درخت و پوست خیک استفاده میکردند . در زمان سلطنت ناصر الدین شاه نیز اصفهان روی خوش ندید و چندین قحطی در آن رویداد که باعث خرابی و ویرانی شهر شد و حتی در سال ۱۲۸۸ قمری نفوس اصفهان به پنجاه هزار نفر تقلیل یافت یعنی یک بیستم سابق البته بهمان نسبت که از عده نفوس اصفهان کاسته میشد از خانه‌ها و محلات و آبادی‌های اصفهان هم کاسته میشد ولی در دوره حکومت ظل السلطان که میتوان آنرا از سخت‌ترین ادوار تاریخی اصفهان دانست خرابیهای فوق العاده زیادی بآن شهر وارد شد زیرا او از خرابی و ریشه کن ساختن بناهای عظیم صفویه که هر یک با تحمل مخارج و زحمات زیاد بوجود آمده بود آنی غفلت نمیکرد در سال ۱۳۲۴ قمری که میخواست عمارت آئینه خانه را خراب کند و سنگ و آئینه

از آن زمان اصفهان را نصف جهان گفته اند . بعد از شاه سلیمان شاه سلطان حسین نیز بآبادی اصفهان افزود و چون مرکز شهر برای زندگی جمعیت روز افزون اصفهان کافی نبود فرح‌آباد را با طرحی دلپذیر ساختند و قریب صد هزار نفر در آن ساکن شدند بالاخره درعصر شاه سلطان حسین عمارات اطراف زاینده رود خاصه قسمت جنوبی آن از طرف مشرق تا پل شهرستان رسید و از طرف مغرب خانه‌ها و باغها بفرح‌آباد وصل گشت ولی در اواخر سلطنت شاه سلطان حسین . بدبختی فوق العادهٔ باصفهان روی آورد و افاغنه با ۲۰ هزار نفر سپاهی بفرماندهی محمود بپای تخت صفویه هجوم آوردند و پس از جنگهای زیاد ابتدا جلفا را مسخر ساختند و تمام عمارات و باغهای شاهی را که در آن طرف رودخانه ساخته شده بود طویله و اصطبل دواب کردند و زحمت قرنها را یکروزه بباد فنا دادند و چون از تسخیر شهر اصفهان عاجز بودند تمام دهات و قصبات اطراف شهر را خراب و با خاک یکسان کردند و زیادی غله و آذوقه مردم را نیز سوزاندند و مدتی مدید شهر را در محاصره گرفتند و خود تلفات زیادی دادند تا سرانجام اصفهان تسلیم شد و محمود بشهر وارد گشت و در مدتیکه حکومت را در دست داشت از هیچگونه لئامت فروگذار نکرد و مرتکب قتل و غارتهای زیاد شد تاآنکه دیوانه گشت و بدست مردم نابود شد و اشرف جانشین او گردید . در این موقع نادرقلی افشارکه بعدها بسلطنت رسید برای بر انداختن نفوذ افاغنه از ایران دامن همت بر کمر زد و با کمک طهماسب دوم پسر شاه سلطان حسین صفوی چندین نقطه کشور را از وجود سپاهیان بیگانه آزاد ساخت و برای جنگ با اشرف افغان و راندن او از میهن متوجه اصفهان شد و در همه جا سپاهیان اشرف را مغلوب کرده و بتعقیب او باصفهان آمد و آن شهر را نیز مسخر ساخت ولی قبل از ورود سپاهیان نادر باصفهان اشرف شاه سلطان حسین را بدست خود کشت و با جمیع ذخایر و نفایس سلطنتی صفویه بجانب فارس عزیمت کرد و در راه کرمان بدست مردم میهن پرست آن سامان بقتل رسید و باین ترتیب فتنه افغانها و دوره تسلط آنان بر ایران

و جمعیت آن فزونی گرفت و بحدود نهصد هزار نفر رسید شاه عباس برای افزایش آب زاینده رود بحفر چند رشته قنات اقدام نمود و آب چند رودخانه کوچک راهم بزاینده رود اضافه کرد و این امر خود تاثیر بسزائی در آبادی اصفهان داشت شاه عباس چون میدانست مردم گرجستان تجارت پیشه و صنعت گر و فعال هستند برای آبادی اصفهان پنج هزار خانواده از ارامنه جلفای ارمنستان را که تماما پیشه‌ور و هنرمند بودند باصفهان آورد و محله جلفا را برای ایشان ساخت و آنان را در ساختمان کلیسا و اجرای مراسم مذهبی کاملا آزاد گذاشت و بآنها همه گونه کمک کرد. وارد شدن چنین جمعیتی باصفهان باعث فعالیت اهالی و آبادی شهر و توسعه تجارت و زراعت آن ناحیه گشت. دیگر از کارهای شاه عباس جمع کردن دانشمندان و هنرمندان باصفهان بود چنانکه ملا عبد الله شوشتری - میر محمد باقر استرابادی - میر عماد قزوینی - علی رضا عباسی - امیر عبد الباقی و شیخ بهائی عاملی و جمعی دیگر از علماء بدعوت شاه عباس باصفهان آمدند و هر یک دارای مقامی عالی گشتند و بنشر علوم و فنون پرداختند و باین ترتیب اصفهان باعلا درجه ترقی و عظمت خود رسید و انظار جهانیان متوجه آن شد. بعد از شاه عباس نبیره‌اش شاه صفی بسلطنت رسید و علاوه بر آنکه از رفتار شاه عباس پیروی نکرد درپاره‌ای از امور برخلاف نیات او هم رفتار میکرد ولی شاه عباس ثانی که بعد از او بسلطنت رسید در بعضی امور بجد خود اقتدا کرد و سعی وافی در آبادی و عمران شهر و تربیت مردم مبذول داشت در زمان سلطنت شاه عباس ثانی نیز عمارات و پلهای زیاد و باغهای دلکشائی در اصفهان احداث شد. مرگ شاه عباس ثانی را باید برای اصفهان واقعهٔ بسیار ناگوار دانست. بعد از شاه عباس ثانی پسر او صفی میرزا با نام شاه سلیمان بتخت سلطنت رسید و او نیز در آبادی اصفهان کوشش زیادی مبذول داشت و علاوه بر ایجاد ابنیه بسیار دو مسجد هم در طرفین مسجد شاه ساخت که خود نمونه‌ای از ذوق سلیم اوست در زمان شاه سلیمان عده نفوس اصفهان بر یک ملیون نفر بالغ گشت و شهر چنان آراسته و زیبا شده بود که

مسخر ساختند و اهالی شهر را قتل عام کردند . پس از دوره مغول دوره آل ـ مظفر پیش میآید که آن نیز برای اصفهانیان ـ بسیار مبارک نبود پس از آن اصفهان بتصرف تیمور در آمد و چون اهالی شهر بسبب یک اشتباه شبانه بر سپاه مغول حمله برده و در حدود سه هزار نفر از آنان را بقتل رسانیده بودند تیمور سپاه بزرگی باصفهان فرستاد و گفت چون ابتدای فتوحات ایران است باید هر نفر سپاهی سن عده‌ای معین از اصفهان سر بیاورد تا عبرت سایر اهالی شود قوای تیمور بر اصفهان یورش برده و پس از جنگ سختی که در گرفت شهر را مسخر ساخت و تمام اهالی آن قتل عام شدند و اموال مردم بغارت رفت خود تیمور در باب این واقعه وحشیانه چنین گفته است (اصفهان را مسخر ساختم و بر مردم آن اعتماد کردم و قلعه را بدست ایشان سپردم ولی آنان یاغی شده و داروغه‌ای را که تعیین کرده بودم با سه هزار نفر از سپاهیانم کشتند منهم حکم بقتل عام اهالی اصفهان دادم شماره کشتگان محال بود لکن هفتاد هزار سر آدمی بشماره آمد که از آن مناره ساختند) اصفهان پس از قتل عام وحشیانه تیمور دیگر روی آسایش و آبادی ندید و هیچ یک از سلاطین بعدی نیز بفکر مرمت آن نبودند تا دوره صفویه آغاز شد وهنگامیکه شاه اسمعیل صفوی از اصفهان میگذشت آب و هوا و موقعیت جغرافیائی این شهر او را خوش آمد و امر باحداث باغ نقش جهان و چندین کلاه فرنگی بدور دریاچه آن صادر کرد ولی از آن پس اصفهان تا زمان سلطنت شاه عباس کبیر ترقی زیادی نکرد ولی شاه عباس در سال ۱۰۰۶ قمری با توجه بر محاسن طبیعی و موقعیت ممتاز شهر اصفهان بر سایر شهرهای ایران آنجا را پای تخت خود قرار داد و دست بآدی و عمران آن زد و بناهائی مانند عمارت چهل ستون ـ مسجد شاه عالی قاپو ـ مسجد شیخ لطف الله و میدان نقش جهان ایجاد کرد که در موقع خود شرح هر یک جداگانه خواهد آمد شاه عباس امرای خود را نیز فرمان داد که هر یک بفراخور حال خویش عمارت و باغ و مسجدی در اصفهان بسازند این نظر نیز بزودی جامه عمل پوشید و اصفهان یکی از آبادترین شهرهای ایران گشت

مبذول داشت و در زمان او آن شهر یکی از آبادترین شهرهای ایران بود امرای ملکشاه نیز بآبادی اصفهان کمک فراوان کردند چنانکه مرزبان ابن حسن ابن فیروز در سال ۴۸۱ گنبد مسجد جامع را ساخت و خواجه نظام الملک مانند نظامیه بغداد مدرسه صدریه اصفهان را بنا کرد و این اولین مدرسه‌ای بود که بعد از اسلام در این شهر ایجاد شد ملکشاه در سال ۴۸۵ در بغداد بد رود زندگی گفت و درباریان جسد او را باصفهان حمل کردند و در محله کران مدفون ساختند. از این پس بین اسمعیلیان و شافعیان کینه‌توزی سختی شروع شد که منجر بقتل جمع کثیری از طرفین گشت و سپس جنگهای برکیارق و سلطان محمود فرزندان ملکشاه شروع شد که اینها نیز محرومیتها و صدمات زیاد بر مردم اصفهان وارد کرد در سال ۴۹۵ برکیارق وفات یافت و در اصفهان مدفون گشت و پس از او محمد بن ملکشاه بپادشاهی رسید وبقلع و قمع اسمعیلیان پرداخت و زر و سیم بسیار در خزانه شاهی اصفهان گرد آورد. سلطان محمد در سال ۵۱۱ در گذشت و در مدرسه میرزا شاه حسین دفن شد بعد از او سلطان محمود پسرش باصفهان آمد و مشغول سلطنت بود در زمان سلطنت او یعنی سال ۵۱۳ حریق سختی در مسجد جامع اصفهان روی داد که هنوز آثار آن باقی است دوره سلطان مسعود بن محمد ابن ملکشاه نیز برای اصفهانیان دوره مبارکی نبود زیرا در این دوره جنگهای زیادی رخ داد و اصفهان بر اثر محاصره طولانی بقحطی فوق العاده سختی گرفتار شد از آن پس نیز اصفهان میدان نبرد بود در سال ۵۹۰ سلطان تکش بن الب ارسلان خوارزمشاهی بر طغرل بن ارسلان آخرین پادشاه سلجوقی چیره شد و او را در اصفهان کشت. از دوره سلجوقیان که بگذریم دوره هجوم مغولان و خرابی اصفهان شروع میشود در سال ۶۲۵ جنگ سختی در اصفهان بین مغولان و سلطان جلال الدین خوارزمی در گرفت که منجر بشکست مغولان و فرار آنان شد سپس چند بار بار دیگر مغولان باصفهان حمله بردند و نتوانستند کاری ازپیش ببرند تا سرانجام با استفاده از دوئیتی که بین شافعیان و حنفیان شهر در گرفته بود اصفهان را

اصفهـــــان

بقلم ابو الفضل مرعشی

اصفهان از جمله شهرهای بزرگ ایران است که از قدیمترین ازمنه تاریخی وجود داشته و شاهد نشیب و فراز و تاخت و تازهای بسیار بوده است در کتیبه های میخی متعلق بسه هزار سال پیش از میلاد بنام اصفهان که در آن موقع جزو ناحیه انزان بوده که بعدها بگابیان تبدیل یافته باز میخوریم - مورخین نام آنرا (اسپهان) (اسپاهان) (سپاهان) (اسپدان) (آپادانا) و اصفهان ثبت کرده اند قبل از کورش اصفهان مرکز اقتدار هخامنشیان بوده و در زمان اشکانیان و ساسانیان نیز از جمله شهرهای آباد و مهم ایران بشمار میرفته از شواهد چنین بر میآید که اصفهان یکی از قدیمترین پناهگاههای یهودیان ایران بوده و بهمین جهت پارهٔ آنرا یهودیه نیز گفته اند . هر تسفلد عقیده دارد که غالب مساجد این شهر همان کنیسه های سابق یهودی است که بمسجد تبدیل شده . ظاهراً اصفهان در سال ۲۱ هجری قمری بتصرف مسلمین در آمده و پیوسته میدان جدال بوده است . در سال ۳۱۶ که مرد اویج علی ابن بویه بر اصفهان تسلط یافت کوشش زیادی برای بر انداختن عادات و رسوم اعراب از بین اهالی معمول داشت و در سال ۳۲۳ در کنار زاینده رود جشن بزرگی برپا کرد و کوه صفه را از فراز تا نشیب بوسیله مشعل روشن ساخت و امر داد کهنه های نفت آلود بپای کبوتران بستند و آتش زدند و آنها را رها ساختند و بدین ترتیب جشنی عالی مهیا ساخت و وسایل شادمانی زیاد فراهم کرد اتفاقاً خود او در اصفهان مقتول شد. بعد از دیالمه مدتی غزنویان مخصوصا مسعود در هنگام ولیعهدی در اصفهان اقامت گزید . در سال ۴۴۳ اصفهان بتصرف طغرل سلجوقی در آمد و او آن شهر را پای تخت و موقف خود قرار داد پس از طغرل الب ارسلان و سپس جلال الدین ملکشاه در اصفهان حکمرانی کردند ازسال ۴۵۵ تا ۴۸۵ هجری قمری ملکشاه در آبادی و عمران اصفهان سعی وافی

نسخه‌ای از ''قندیه،، که در کتابخانه انجمن آسیایی بنگاله در کلکته است در ۴ محرم ۱۰۳۹ قمری در اگره بخط نور الدین حسین بن محمد شریف سمرقندی فراهم شده و بدین گونه میبایست از روی نسخه‌ای نوشته شده باشد که از سمرقند بهندوستان آمده است - اما نسخهای موزهٔ آسیایی فرهنگستان علوم شوروی در سفر ۱۹۴۵ که بدعوت فرهنگستان علوم شوروی در جشن ۲۲۰ سالگی آن حاضر شده بودم در لنین‌گراد موزهٔ آسیایی فرهنگستان علوم - یعنی مجموعه کتابهای خطی آنرا دیدم و یادداشت های درباره کتابهای مهمی که در آنجا هست برداشته‌ام و اینک که بدان رجوع میکنم معلوم میشود که در موزه آسیایی نخست یک نسخه از کتاب القند فی تاریخ سمرقند تالیف ابو حفص عمر نسفی هست بشمارهٔ C452 و چهار نسخه از کتاب قندیه یعنی ملخص آن به شماره‌های C455, C4851, C677, B673 هست - درین صورت وسایل انتشار هر دو کتاب یعنی هم کتاب القند فی تاریخ سمرقند تالیف نجم الدین ابو حفص عمر بن محمد نسفی متوفی در ۵۳۷ و هم تلخیص آن بنام ''قندیه،، که شاگرد وی محمد بن عبد الجلیل سمرقندی کرده است فراهمست و ظاهرا اصل نسخه کتاب القند هم بفارسیست زیرا که در موزهٔ آسیایی لنین‌گراد نامش جزو کتابهای فارسی ضبط شده است.

و - بارتولد خاور شناس معروف روسی در کتاب ''ترکستان پیش از استیلای مغول،، (۱) می‌گوید کتاب القند را و - ویاتکین (۲) بزبان روسی ترجمه کرده است.

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(۱) W. Barthold, *Turkestan down to the Mongol Invasion*, London, 1928 (E. J. W. Gibb Memorial Series), p. 15.

(۲) W. Vyatkin

بدست نیست ـ لقب ابو حفص عمر را در دایرة المعارف اسلام [۱] نجم الدین و تاریخ رحلتش را ۵۳۷ ضبط کرده اند و نسخه‌ای از کتاب او مانده است .

در باره کتاب چهارم که نسخه‌ای از آن در انجمن آسیایی بنگاله هست آقای ولادیمیر ایوانف در فهرست سابق الذکر مینویسد که نام اصلی این کتاب ''کتاب القند فی تاریخ سمرقند،، است و این نسخه منتخبی از آنست که محمد بن عبد الجلیل سمرقندی شاگرد ابو حفص عمر بن محمد نسفی متوفی در ۵۳۷ از کتاب استادش کرده که تاریخ سمرقند نام دارد و بزبان تازیست سپس میگوید نسخه‌ای ازین کتاب در موزه آسیایی سن پترزبورگ هست و در قدیم چاپ سنگی از آن در تاشکند و سمرقند انتشار یافته است .

این چاپ سنگی تاشکند و سمرقند که آقای ایوانف بدان اشاره کرده است بسیار کمیابست و تازه اگر بدست آید حاجت محققان امروز را بر نمی‌آورد و قطعا چاپ تازه‌ای با اصول علمی جدید ازین کتاب ضرورت تام دارد و قطعا باید نسخهٔ کلکته و نسخهای سن پترزبورگ را که امروز در موزه آسیایی فرهنگستان علوم شوروی در لنین گراد ست بایک دیگر مقابله کرد و چاپ درست و پسندیده‌ای ازین کتاب انتشار داد .

در تاریخ سمرقند کتاب پنجمی هم هست که آنهم بفارسیست و کتابیست بنام ''سمریه،، تالیف ابو طاهر ولد قاضی ابو سعید سمرقندی که پس از ۱۲۵۱ قمری تالیف کرده است و این کتاب چاپ بسیار خوبی دارد که خاور شناس روسی نیکالای وسلووسکی [۲] در سن پترزبورگ در ۱۹۰۴ — ۱۳۲۲ در ۸۱ صحیفه متن فارسی و ۱۲ صحیفه مقدمه روسی منتشر کرده است .

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(۱) *Encyclopedie de L'Islām*, Vol. III, p. 905.

(۲) Nicolas Vesselovski

بسیار نقل کرده است و در ماده ادریسی [۱] در باره مؤلف آن مینویسد : الادریسی ـ بکسر الالف و سکون الدال المهمله و کسر الراء و سکون الیاء المنقوطة ـ باثنتین من تحتها و فی آخرها السین المهملة هذه النسبة الی ادریس و هو اسم لبعض اجداد [۲] المنتسب الیه و المشهور بهذه النسبة ابو سعید عبد الرحمن بن محمد بن عبد الله بن ادریس بن الحسن من عنونه الاسترابادی من اهل استراباد سکن سمرقند الی حین وفاته و هو صاحب تاریخها اعنی سمرقند و استراباد کان حافظا جلیل القدر کثیر الحدیث طلب العلم بنفسه الی خراسان و العراق و شاهد الحفاظ و او نصوه (!) و کتبت الحدیث الکثیر علی اتقان و معرفة تامه و صنف الکتب سمع بجرجان ابی بکر احمد بن ابراهیم الاسمعیلی و ابا احمد عبد الله بن عدی الحافظ و ببغداد ابا الحسین علی بن عمر الدارقطنی الحافظ و بنسابور [۳] ابا العباس محمد بن یعقوب الاصم و بمرو ابا عبد الرحمن عبد الله بن عمر بن علیك [۴] الجوهری و ابا الحرث علی بن القاسم الخطابی و جماعة کثیرة سواهم روی عنه ابو العلاء محمد بن علی بن یعقوب المقری الواسطی و ابو القسم علی بن المحسن التنوخی و ابو الحسن احمد بن محمد بن احمد العتیقی و ابو القسم عبید الله بن احمد بن احمد بن عثمان الازهری البغدادیون و ابو سعد احمد بن محمد بن احمد المالینی و ابو بشر عبد الله بن محمد بن هرون الوراق فی جماعة کثیرة آخرهم ابو سعد محمد بن عبد الرحمن الکنجرودی [۵] و توفی فی سلخ ذی الحجة سنة خمس و اربعمائة بسمرقند . . . . . .

ظاهرا کتاب اول و دوم یعنی تاریخ سمرقند تالیف ابو العباس مستغفری و تاریخ سمرقند تالیف ابو سعد ادریسی از میان رفته اند و نسخه‌ای از آنها

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(۱) چاپ اوقاف گیب Gibb Memorial Series ورق 22b.

(۲) در اصل : اجلاد.

(۳) در اصل : نیشاپور.

(۴) در اصل : علـــك.

(۵) در اصل : نقطه ندارد.

کتاب مهمی در تاریخ سمرقند

بقلم آقای سعید نفیسی استاد دانشگاه تهران و عضو پیوسته فرهنگستان ایران

در کتابخانه انجمن آسیایی بنگاله کتاب مهمی هست در تاریخ سمرقند که جای بحث درین صحایف را دارد - این کتاب بشماره ۳۴۹ بنام ''قندیه،، در آن کتابخانه محفوظ ست (۱) حاج خلیفه در کشف الظنون عن اسامی الکتب و الفنون (۲) در ماده ''تواریخ سمرقند،، مینویسد:

''الف فیه ابو العباس جعفر بن محمد المستغفری المتوفی سنة اثنتین و اربعمائة و ابو سعد عبد الرحمن بن محمد الادریسی المتوفی ۴۰۵ و الذیل علیه المسمی بالقند لابی حفص عمر بن محمد النسفی المتوفی سنة سبع و عشرین و خمسمائة و منتخب القند لتلمیذه محمد بن عبد الجلیل السمرقندی،،.

از اینجا بر میآید که چهار کتاب در تاریخ سمرقند تالیف شده:

۱ — تالیف ابو العباس جعفر بن محمد مستغفری متوفی در ۴۰۲.

۲ — تالیف ابو سعد عبد الرحمن بن محمد ادریسی متوفی در ۴۰۵.

۳ — ذیل آن بنام قند تالیف ابو حفص عمر بن محمد نسفی متوفی در ۵۲۷.

۴ — منتخب آن از محمد بن عبد الجلیل سمرقندی شاگرد ابو حفص عمر بن محمد نسفی سابق الذکر.

کتاب دوم یعنی تاریخ سمرقند تالیف ابو سعد عبد الرحمن بن محمد ادریسی را سمعانی مؤلف معروف کتاب الانساب در دست داشته و از آن

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(۱) Wladimir Ivanow, *Concise Descriptive Catalogue of the Persian Manuscripts in the Curzon Collection*, Asiatic Society of Bengal, Calcutta, 1926, pp. 252-253.

(۲) چاپ جدید استانبول - مجلد اول ستون ۲۹۶ .

هندوستان نسبت بحافظ و دودمان حافظ دوست وفادار بوده است جسد خواجه نعمان فرزند حافظ را خاک برهانپور دل آغوش خود گرفته است هندوستان تنها کشوری بوده که حافظ را بسودای زیارت خود از شیراز تا کنار خلیج فارس آورده است.

کتاب‌خانه آصفیه حیدرآباد کهنه‌ترین نسخه دیوان حافظ را که سی و شش سال پس از وفات او نوشته شده در گنجینه آثار خود ضبط کرده است - یکی دیگر از نسخه‌های قدیمی دیوان حافظ نزد یکی از دوستان دکتر زبیر صدیقی استاد دانشگاه کلکته در یوپی محفوظ است که از کهنه‌ترین نسخه‌های موجود در ایران سه سال زودتر نوشته شده است - آشنائی خاور شناسان با سخن حافظ در اروپا نخست از کلکته آغاز یافته که ویلیام جونزو جان ریچارد سن و تماس لاوو جان نات و جان هندن هیندلی از آنجا پیش آهنگ ترجمه و تفسیر سخن حافظ بزبان انگلیسی شده اند.

بپاداش این قدر شناسی و وفاداری که از طرف هندوستان همواره در طی قرون متوالی نسبت بحافظ شده اجازه میخواهم سخن را از زبان حافظ بدین دعای خیر خاتمه بخشم:

هر آنکه جانب اهل وفا نگهدارد
خداش در همه حال از بلا نگهدارد
حدیث دوست نگویم مگر بحضرت دوست
که آشنا سخن آشنا نگهدارد
گرت هواست که معشوق نگسلد پیوند
نگاهدار سررشته تا نگهدارد

نگه میدارد ـ شنیدم در این روز یکی از حضار بمناسبت پیش آمد وقت بدیوانی که پیوسته بر مزار موجود است تفاؤل زده و این بیت در شاهد غزل آمده بود :

به سر تربت ما چون گذری همت خواه
که زیارتگه رندان جهان خواهد بود

یکی از ایرانیان مقیم کلکته که خود بارها فیض دیدار شاعر بزرگ هند را درک کرده و به او علاقه‌ای خاص دارد در ماه گذشته برای من در آن شهر نقل کرد که ارادت و امداد تاگور از روح حافظ تا پایان عمر او همچون رازی گرانبها محسوب میشد که در خزانه دل خویش محفوظ داشته بود .

حافظ امروز در سراسر جهان معروف مردم صاحبدل است و بسیاری از بزرگان ادب در اروپا از سرچشمه انعام او فیض یافته اند و حوزه شهرت او دیگر به کشورهای شرقی محدود نیست بلکه یک شاعر جهانی بتمام معنی محسوب میشود ولی نباید فراموش کرد که هندوستان نخستین کشوری بوده که در خارج ایران شخصیت و ادب حافظ را با آغوش پر از مهر و علاقه استقبال کرد و در مدت شش قرن مقام و منزلتی را برای حافظ ضبط کرده که جز در ترکیه عثمانی، در کشور دیگری نظیر نداشته است بهترین شرح و تفسیری که بر دیوان حافظ نوشته شده پس از شرح ترکی سودی شرحهای لسان الغیب و بدر الشروح و شرح صادق لکهنوی بزبان هندوستانی میباشد که همه در هندوستان تالیف و بچاپ رفته است نخستین مجموعه‌ای که از فالهای معروف دیوان حافظ جمع آوری شده در احمدآباد گجرات بوده که بنام «لطیفه غیبی» معروف و مطبوع است .

اولین طبع دیوان حافظ بسال ۱۷۹۱ در ویلیام فرت کلکته شده که در سال ۱۸۲۶ تجدید چاپ یافته است غیر از این دو چاپ کلکته، در بمبئی و کانپور و لکهنو و لاهور و مدرس و حیدرآباد طبعهای متعددی از دیوان حافظ در مدت یک قرن شده که با چاپهای متعدد ایران برابری بلکه از حیث کمیت برتری دارد .

و پس ازانکه حادثه منظور بر وفق پیشگوئی حافظ انجام گرفته با دستخط خود بر حاشیه همان غزل شاهد قضیه را نوشته اند و این نکته نشان میدهد که خواجه در امور کلّی ملکی نیز وقتی در این قارّه کوچک طرف مشورت پادشاهان بزرگ بوده و پس از دویست سیصد سال که بر وفات او میگذشته هنوز زندهٔ جاوید و وجود موثر شناخته میشده است.

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چهار سال پیش که ایران دست خوش مصائب ناگواری بود و هندوستان نیز بمرحله آزادی و استقلال قدم میگذاشت یکی از پیشوایان سیاسی هند در نامه‌ای که به نخست وزیر آن روز ایران نوشته بود و احیای سوابق تاریخی قدیم و استقرار روابط سیاسی جدید را خواسته بود بهتر از این گفته حافظ برای ابراز منویات خاطر خویش نیافته و آنرا در صدرنامه جای داده بود:

بیا تا گل بر افشانیم و می در ساغر اندازیم
فلک را سقف بشکافیم و طرح نو در اندازیم
اگر غم لشکر انگیزد که خون عاشقان ریزد
من و ساقی بهم سازیم و بنیادش بر اندازیم

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وقتی را بیند رانات تاگور در سال ۱۹۳۲ بایران آمد و در شیراز و اصفهان و تهران از طرف دولت ایران پذیرائی بسیار با شکوه از او بعمل آمد روزی را که در شیراز باتفاق همراهانش بر سر مزار حافظ رفته حضار مجلس از او شنیده بودند که میگفت پدرم ماهاوشی دیوند رانات تاگور بحافظ ارادت کامل داشته در خرد سالی اشعار حافظ را برای را بیند رانات میخوانده و ترجمه میکرده است و از همان زمان توجه بشعر و ادب را در ضمیر طفل خرد سال خویش نقش کرده است ـ شاعر هندوستان گفته بود اگرچه امروز خود از خواندن حافظ در متن فارسی عجز دارم ولی یادگار نیکی که از آغاز عمر در لوح خاطرم از سخن حافظ باقی مانده هنوز اثر الهام‌آمیز گفته‌های او را زنده و موثر

حسد به طعن غسالگی حرف میزدند تا روزی در حالت انبساط به حضرت سلـ
اظهار این معنی کردند ـ سلطان را این مصرع در خاطر گذشت:

"ساقی حدیث سرو و گل و لاله میرود،،

مصرع دیگر نتوانست بهم‌رسانیده از شعرای پای تخت هم کسی از عـ
مصراع دیگر نتوانست بر آید پس سلطان مصرع خود را نوشته مصحوب ر
بخدمت خواجه شمس الدین حافظ به شیراز فرستاد، خواجه حافظ بدیهه مصـ
دیگر فرمود:

"این بحث بر ثلاثه غساله میرود،،

این مصرع دیگر خالی از کرامات غیب اللّسانی نیست و غزلی تمام بناء
گفته باو فرستاد ـ این دو بیت ازان غزل است:

شکّر شکن شوند همه طوطیان هند
زین قند پارسی گه به بنگاله میرود
حافظ ز شوق مجلس سلطان غیاث الدین
فارغ نشین که کار تو از ناله میرود.،،

این شهرتی که در هندوستان بروزگار حیات حافظ نصیب او شده همـ
دیباچه‌ای از یک کتاب بسیار مفصل است که هنوز هم دست زمانه او
آنرا برای شیرازه بندی بپایان نیاورده است ـ چون مجال تفصیل در بحث نـ
بدو سه مورد مختصر اشاره میکند:

در کتاب‌خانه خدا بخش بانکی پور در شهر پتنه نسخه‌ای از دیوان ـ
دیدم که علاوه بر زیبائی خط و نفاست کاغذ این امتیاز را داشته که
در کتاب‌خانه شخصی سلطان حسین بایقرا در شهر هرات بوده است و
بابر آن را با خود بهند آورده و برای اخلاف خود همچون عزیزترین مـ
بیادگار گذارده باشد ـ همایون و جهانگیر در ادوار مختلف زندگانی برای استـ
از روح صاحب دیوان بدان مراجعه کرده و از لسان الغیب استشاره کرد

بوزیر خود میر فضل الله اینجو فرمود که این شاعر نامدار پارس را بدیار دکن دعوت کند و وسیله حرکت او را از هر حیث فراهم آورد حافظ که با قبول این دعوت تا بندر هرمز در کنار خلیج فارس ره پیموده بود همینکه بر کشتی نشست و تلاطم دریا را در هنگام طوفان مشاهده کرد او را در دل خلجانی و در عزم فتوری حاصل شد چنانکه گوئی بگوشه‌ای ازان در این بیت اشاره میکند :

شب تاریک و بیم موج و گردابی چنین حائل
کجا دانند حال ما سبکباران ساحلها

ولی تاب این امواج خروشان دریا و همّ و غمّ را نیاورده چشم از سود سفر پوشید و از کشتی فرود آمد و این غزل معروف را بصحابت دیگران برای شاه و وزیر دکن فرستاد :

دمی با غم بسر بردن جهان یکسر نمی ارزد
بمی بفروش دلق ما کزین خوشتر نمی ارزد
بس آسان مینمود اول غم دریا ببوی سود
غلط گفتم که یک موجش بصد گوهر نمی ارزد

شاید آوازه این داستان حافظ و سلطان غیاث الدین محمود دکنی بگوش یکی دیگر از پادشاهان هند موسوم به غیاث الدین اعظم ابن سکندر شاه بنگاله رسیده باشد که مصراعی از گفته ناتمام خویش را بشیراز فرستاد و از حافظ خواست آنرا تکمیل کند .

قضیه چنانکه در ریاض السلاطین تاریخ پارسی بنگاله نقل شده چنین است :
”نقل است که نوبتی سلطان غیاث الدین به بیماری صعب مبتلا شده از زندگانی مأیوس گشت و سه کس از محارم ندمای خود را که یکی سرو و دیگری گل و سومی لاله نام داشت بغسّالگی مقرر ساخت چون حق تعالی صحت بخشید آنها را به تیمّن برگزیده منظور نظر بیشتر از پیش ساخت، انباغان دیگر از راه

پس اجازه میخواهم که بهمان یک نظر بر عرصه این دریای پهناور اکتفا ورزیده در گوشه‌ای از آب زلال و گوارای آن غوص و غور کنم شاید بتوانم درّ یکتائی برای تقدیم بدین محضر بدست آورم .

کمتر کسی از اهل سواد و اطلاع پیدا میشود که نام خواجه حافظ شیرازی شاعر بزرگ را نشنیده و چیزی از آثار او را در متن و یا ترجمه‌ای ندیده باشد ـ این شاعر جهانی که در آغاز زندگانی ادبی از ناروائی کالای سخن در شیراز شکوه داشت و میخواست از پارس هجرت اختیار کند و میگفت :

سخندانی و خوشخوانی نمیورزند در شیراز
بیا حافظ که تا خود را بملک دیگر اندازیم

پس از مدتی تحمل و تامل، لطف بیان و رونق بازار گفتار او بجائی رسید که دیگر محیط پارس و عراق را برای گنجایش آوازه عظمت خود کوچک دیده در اصفهان و تبریز و بغداد و بنگال بفتح ملک دلها میپرداخت و مقام فضیلت و مرتبه معرفت او بدرجهٔ بالا رفت که عارف معروف هند و پادشاه جهانگیر سمرقند یعنی ”مخدوم جهان“ و ”تیمور گورگان“ چون بشیراز میرسیدند آرزوی ملاقات او را میکردند و بحرمت جانب او میکوشیدند و بدو حق میدادند که به نقد سره گفتار خود بنازد و ببالد و بگوید :

بشعر حافظ شیراز میگویند و میرقصند
سیه چشمان کشمیری و ترکان سمرقندی

و پادشاهان و بزرگان آرزوی دیدار و شنیدن سخن دلکش او را داشتند و بدین دل خوش میکردند که حافظ از نام خود و یار و دیار ایشان در غزلی یاد کند ولی شکستگی و خستگی پیری و سختی وسایل سفر و طوفان دریا او را از اجابت اینگونه دعوتها و سفر بهندوستان باز میداشت .

صاحب تاریخ فرشته مینویسد : سلطان محمود بهمنی پادشاه دکن که آوازه سخندانی و شیرین مقالی حافظ را شنیده و شیفته دیدار و گفتار او شده بود

حافظ و هندوستان

اثر آقای سید محمد محیط طباطبائی مستشار فرهنگی سفارت کبرای شاهنشاهی ایران

وعده کرده بودم که در باب روابط فرهنگی ایران و هند چند دقیقه وقت گرانبهای حضار محترم را باستماع گفتار خود مشغول سازم ولی پس ازان اندیشیدم که سخن گفتن در باب چنین روابط دیرینه‌ای که از ما قبل تاریخ آغاز شده و پیوسته با تاریخ همقدم بوده است با آنهمه قدمت و وسعت ناحیه‌ای که دارد در یک جلسه محدود آنهم در محضری از ارباب فضل واطلاع، باختصار، کاری بس دشوار و درخور مجالس وسیع برای گفتارهای بسیار و بلکه دفترهای بیشمار است ـ در هر گوشه از این سرزمین پهناور که بگذرید و بر هرچه از مظاهر فرهنگ و دانش و هنر بنگرید در آن نشانی از این ارتباط جاویدان بنظر میرسد حتّی در غالب ویرانه های این کشور هم ''از نقش و نگار در و دیوار شکسته آثار پدیدست صنادید عجم را،،.

از گیتا و گاتها و اوستا و ریگویدا و داریوش و اشوکا و بیرونی و راجه جیسنگ و امیر خسرو و جامی و حافظ و فیضی و حزین و سیالکوتی مل وارسته تا ستونهای تخت جمشید و پای تخت اشوک و بناهای اصفهان و آگره همه گواه صحت تشبیهی است که ''گروسه،، دانشمند فرانسوی از روح ایران و پیکر هند نموده و مورد تصدیق و تائید مولف ''کشف هندوستان،، قرار گرفته است.

بنابر این در چنین فراخ میدانی قدم گذاردن و در فاصله دقایقی عرصه آنرا پیمودن و محصول اطلاعات خود را در عبارات سهل و ممتنع قرار دادن کاری است که اتفاقاً حق سبقت آنرا در این جزء از زمان نخست وزیر هندوستان در بخش ششم از فصل پنجم کتاب نفیس ''دیسکوری آف اندیا،، احراز کرده است.

در هندوستان نیز از مدتی پیش بدین طرف برای احیای آثاری که بزبان فارسی نوشته شده و نشر و طبع آنها قدمهای بلندی برداشته اند انجمن اسیائی بنگال در فهرست انتشارات خود اسامی بسیاری از اینگونه آثار را دارد و هم اکنون در مدرس و کلکته و حیدرآباد و دهلی این قضیه با کمال دقت و مراقبت خاص تعقیب میشود و در آینده نزدیکی انتظار میرود که جریان انتشار آثار فارسی هندوستان و احیای مفاخر مشترک بین دو ملت ایران و هند نظر غبطه جهانی را به نزدیکی و پیوستگی اصول ارتباط دو ملت بر انگیزد و نسل جوان این کشور نیز با مطالعه متن و ترجمه آن آثار بکوششی که نیاکان او در مدت چند قرن برای خدمت بعلم و ادب مبذول داشته و آثاری که بفارسی شیرین گفته و نوشته اند بیشتر آشنا شده و در نتیجه بارزش تحکیم روابط ادبی و اجتماعی و سیاسی بین دو کشور معرفت دقیق‌تری حاصل خواهد نمود.

مجله ایندو ایرانیکا که چند سال است در این راه بذل خدمت کرده و در نتیجه مساعی خستگی ناپذیر استاد فاضل آقای دکتر محمد اسحق مراحلی را پیموده است امید میرود در این دوره جدید از انتشار خود بتواند با نشر مقالات مفید به تحکیم روابط دیرینه در کشور کمک بیشتری نموده و از این حیث همچون بهترین نمونه و شاهد نزدیکی روابط فرهنگی ایران و هند جلوه کند.

میراث فراوان که محصول سعی و کوشش فکری نیاگان اوست ابراز لیاقت و هنر باید بکند و از درون این گنجینه پر بهائی که در هندوستان بزبان فارسی ذخیره مانده مواد بسیاری میتواند استخراج و تنظیم نماید که بدرخشانی و شایستگی تمدن و فرهنگ این سرزمین جلوه‌های تازه‌ای میبخشد *

طبع و نشر آثار چاپ نشده ادبی و تاریخی و علمی و صنعتی که امروز از گرانبهاترین ذخایر کتابخانهای ''بانکیپور،، و ''رامپور،، و ''کلکته،، و ''حیدرآباد،، و ''مدراس،، و ''بمبئی،، و غالب مراکز فرهنگی دیگر هند محسوب میشود و تعیین ارزش زحمات کسانی که در ابداع و تالیف آنها رنج برده و گنج نهاده اند یکی از طرق بسیار مهم خدمت باستقلال و حفظ مآثر و مفاخر بشمار میرود. مسلم است اینگونه فعالیتها در کشور ایران که همواره با چشم امید و نیکخواهی و برادری بسوی هند نگریسته میشود سلسله جنبان همت اهل فضل و اطلاع قرار خواهد گرفت تا از آن گونه ذخایر معنوی که در کتابخانه های ایران محفوظ و سند افتخار و اعتبار تاریخ هند محسوب میشود بوسیله فضلای ایرانی جامه طبع و نشر در برگیرد و بر مراتب نزدیکی و استواری روابط معنوی بین دو کشور و دو ملت بیافزاید.

ملل بزرگ قدیم که در طی قرون و اعصار مراحل مختلفی از تحول را گذرانده اند همه امروز در این راه چنان مسیری اختیار کرده اند که دقیقه‌ای از مظاهر تمدن و فرهنگ پیشین آنان بهر زبان و هر کسوتی باشد از میان نرود - در کشورهای عربی به آثاری که نویسندگان ایرانی در آن زبان بیادگار گذارده اند بهمان درجه اهمیت و احترام گذارده میشود که برای نویسندگان و گویندگان همنژاد خود قائل هستند - در کشور ترکیه برای حفظ آثار ''حتیها،، که وقتی در جنوب اسیای صغیر میزیسته اند کوشش خستگی ناپذیری از طرف دولت و ملت مبذول میشود - آنچه در عراق و مصر و ایتالیا و فرانسه برای حفظ و شرح مُتُون باستانی و ترجمه آن بزبان رایج بکار میرود باندازه‌ای مشهور و معروف است که محتاج بذکر نیست.

چندان از شماره آثاری که در ایران بدین زبان نوشته شده کمتر نیست. در قرن یازدهم یک قسم رقابت بسیار دامنه‌دار و موثری میان هند و ایران در ایجاد و ابداع آثار ادبی و هنری متشابه وجود داشت، هر منظومه‌ای که در اصفهان سروده میشد در آگره و دهلی نظیر آن بایستی پرداخته شود و هر نقش بدیعی که بر سقف و دیوار بنائی در ایران زده میشد سر انگشت نگارگری در ''فتحپور سکری،، و ''آگره،، و ''دهلی،، ایجاد نظیر آنرا وجهه همت قرار میداد.

این رقابت و همقدمی در مدت محدودی آثار نامحدودی بر بک و تیره و سیاق بوجود آورده که امروز بایستی آنرا سرمایه مشترک ایران و هند و یا میراث مشترک ایرانی و هندی محسوب داشت - مردم هندوستان در مدت دویست سالی که زیر یوغ حکومت بیگانه بسر میبردند و جریان اوضاع روزمره بهیچ وجه با حفظ این آثار مشترک بین ایران و هند مساعد نبود تحت تاثیر فطرت سلیم و ذوق مستقیم خود حدّ اعلای کوشش را برای نگهداری این یادگارها بکار بردند و چنان بمیراث و سرمایه معنوی خود اظهار علاقه نمودند که بیگانه را نیز از مراعات جانب این امر ناگریز نمودند و امروز در سراسر هندوستان صدها بنای زیبا و دلربا و هزاران اثر نظم و نثر شیوای فارسی بجا و پایدار مانده و برای نسل جدیدی که اکنون سعادت حکومت خود بر خود را یافته بیادگار گذارده است.

حکومت جوانی که با بسی دشواریهای زندگانی باید مقابله کند و راه را برای سعادتمندی آینده ملت خود بکشاید در عین حال که پیوسته به آینده مینگرد گذشته را نیز فراموش نکرده برای اینکه آنهمه آثار گرانبهای تاریخی از دسترس زوال و نکبت مصون بماند کوشش لازم بکار میبرد و این سرمایه معنوی جاویدان را برای استفاده اهل پژوهش در دسترس قرار میدهد. نسل جوانی که امروز افتخار زندگانی در زیر پرچم استقلال را دارد برای حفظ این

گنجینه مشترک ایران و هند

بقلم آقای سیّد محمد محیط طباطبائی مستشار فرهنگی سفارت کبرای شاهنشاهی ایران در دهلی

ازان روزگاری که دو قوم ایران و هند در دامنه‌های شمالی و غربی فلات پامیر با یکدیگر میزیستند طبیعت سنگ شالوده محبت و ارتباط و قرابت میان ایشان را بر زمین نهاد و در مدت چند هزار سال زندگانی تاریخی و ما قبل تاریخی باوجود بعد مکان و دوری و حصول اختلافات و تغییرات این روح یگانگی و نزدیکی و حسن تفاهم در کالبد ایرانیان و هندیان بیادگار آن دوره همخانگی و همدمی برقرار و پایدار بوده است.

رفت و آمدها و داد و ستدها و مبادلات فکری در طی قرون متمادی بمبانی عادات و رسوم و عقاید این دو ملت یک وجهه مشترک و وحدت سیاقی بخشیده و همان طور که در اصول لغات، اوستائی به سانسکریت نظر دارد، کیش زردشتی هم از آئین هندوئی نشانه‌هائی در بر گرفته است - توجه باین سوابق باستانی و اشاره بوحدت مبانی نژادی و مدنی برای رفع تعجب از کسانی است که با چشم حیرت و شگرفی به گنجینه آثار ادبی و هنری مشترک ایران و هند مینگرند و از تعلیل اینکه چگونه در مدت چند صد سال در این دو کشور بر یک نمط و سیاق چنین ذخیره‌ای گرانبها و فراوان از آثار فکری بوجود آمده عجز دارند.

مردم هندوستان علاوه بر آن ثروت بی‌نظیر و پر بهائی که در زبان سانسکریت از نیاکان باستانی خود بمیراث برده اند در طی شش قرن اخیر نیز گنجینه گرانبهائی از آثار متنوع نظم و نثر فارسی بر آن میراث دیرین افزوده اند و امروز اگر آمارگری باریک بین بخواهد از این مرده ریگ زنده و جاویدان شمار برگیرد تعداد آثار فارسی مربوط به بزرگان علم و ادب هندوستان

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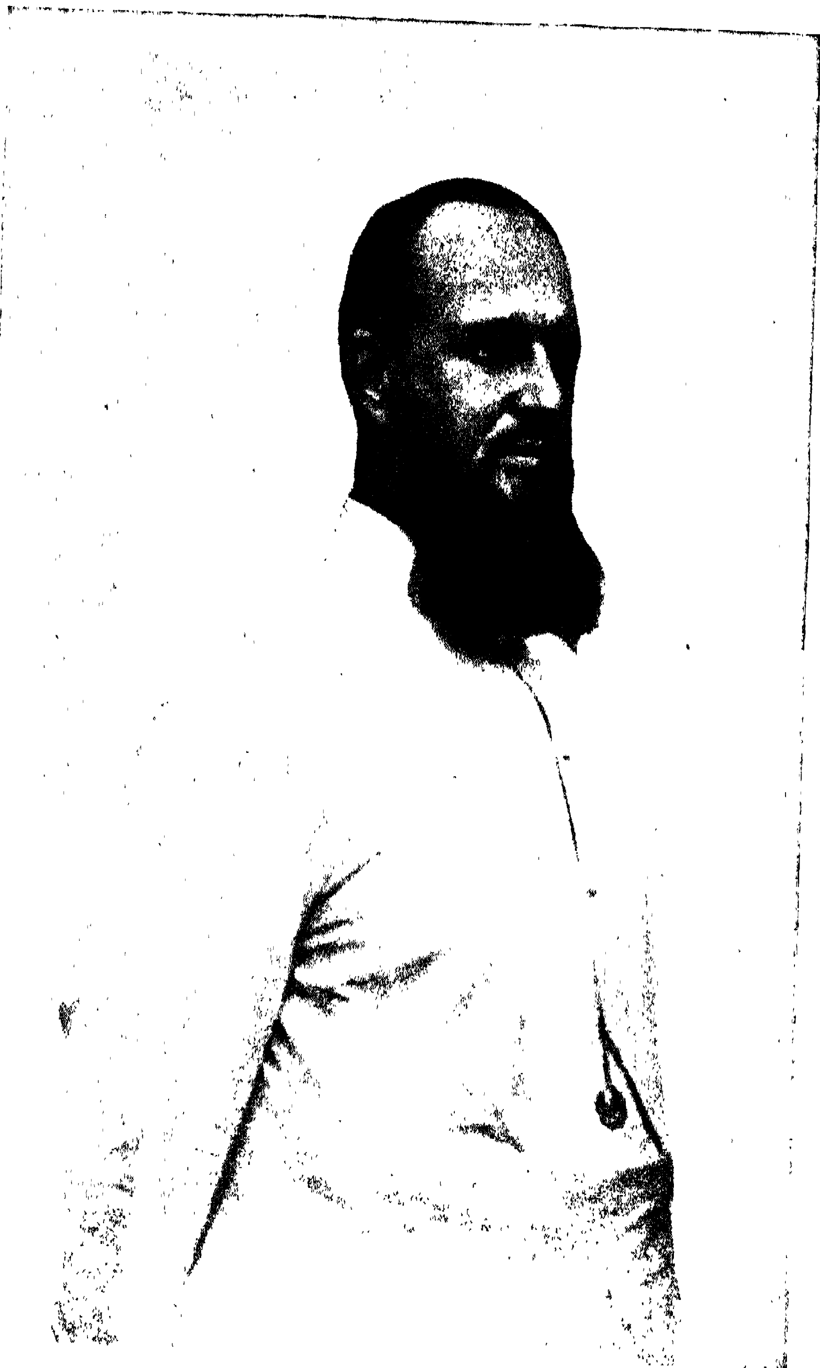
INDO-IRANICA

The Quarterly Organ of the Iran Society

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REV. FR V COURTOIS S. J.
President, Iran Society, 1951-52

Annual General Meeting of the Iran Society

THE Seventh Annual General Meeting of the Iran Society was held on Sunday, the 25th February, 1951, at 11 A.M. at the Muslim Institute, Calcutta, under the Presidentship of Mr. D. C. Driver, M.A. (Cantab.), Barrister-at-Law.

Besides many distinguished visitors among whom were Mr. S. M. Mohit Tabatabai, Cultural Counsellor to the Iranian Imperial Embassy, New Delhi, Mr. M. Mochi, Italian Consul, Mr. Mario Carelli, Cultural Attaché to the Italian Consulate, Calcutta, the following members were present:—

D. C. Driver, Esqr., M.A. (Cantab), Barrister-at-Law.
Rev. Fr. V. Courtois, S.J.
Al-Hadj Maulavi Abdul Halim
D. H. Mehta, Esqr.
M. H. Kashani, Esqr.
D. R. Bilimoria, Esqr.
Martyrose Martin, Esqr.
P. C. Chunder, Esqr., M.A., B.L.
Rev. Fr. C. Van Exem, S.J.
Begum M. K. S. Jeelany.
Syed Jeelany, Esqr., M.A., PH.D.
Mohammed Karim Khaleeli, Esqr.
M. A. M. Kashani, Esqr.
Prof. F. R. Baqi.
L. G. D'Souza, Esqr.
Al-Hadj Khan Bahadur Maulavi Wali-ul Islam.
Waijhuddin Ahmad, F.M., M.A.
Mosaheb Ali Khan, Esqr., M.A.
M. A. Majid, Esqr.
Prof. Abbas Ali Khan Bekhud, M.A.
Hira Lall Chopra, Esqr., M.A.
M. A. A. Kashani, Esqr.
Gholam Jeelani Baig, Esqr., M.A., B.L.
Maulana Mohiuddin Al-Makki, Esqr.
Syed Mahmood Ali Tarzi, Esqr.
Prof. M. Rahman, M.A.
Fazlur Rahman, Esqr., B.A. (Hons.).
Abdul Halim, Esqr.
M. Ishaque, Esqr., B.SC., M.A., PH.D. (London).

1. The President declared the Annual General Meeting open and votes (by ballot) for Office-bearers and Members of the Council for 1951-52 were recorded between 11 and 11-30 A.M. At 11-30 A.M. the President appointed Messrs. Hira Lall Chopra and Abdul Majid as Scrutineers.

2. The Secretary read the following messages of goodwill received on the occasion of the Seventh Annual General Meeting of the Society:—

(i) From the Hon'ble Maulana Abul Kalam Azad, Minister for Education, Government of India, New Delhi:

"I regret very much it will not be possible for me to be present at these functions. However, it is my sincere wish that the functions may be a great success."

(ii) From His Exellency Aqa M. Noury-Esfandiary, Ambassador for Iran, New Delhi:

"I wish the pressure of work at New Delhi had not prevented me, and especially on such an auspicious day, from taking part personally in the Annual Meeting of the Bazme-Iran and expressing my pleasure and congratulations to the members of the Society. I am happy that the Society progresses towards another phase of its life. Various engagements, however, necessitate my presence in New Delhi and so deprive me of this great pleasure. Nevertheless, Mr. Mohit Tabatabai, the Cultural Counsellor to this Embassy, is able to attend the Meeting and to convey the interests that the Iranian Embassy takes in the progress of the Bazme-Iran Society.

The Bazme Iran Society is a lasting link of friendship between Iran and India and is particularly admired by all who are interested in the maintenance of this friendship.

The interest taken by the Indian Cultural Council, under the patronage of the Hon'ble Maulana Azad, Minister for Education of the Government of India, for the regular publication of the Indo-Iranica, the organ of this Society, manifests the intense desire of friends in this country to promote the aims of the Society and to consolidate the cultural relations between the two countries.

Ever since my arrival in India I have had the greatest interest in this Society and have lost no opportunity to draw the attention of cultural circles in Iran to this Institution. I am pleased to note that their interest in the Society has increased. This is a certain sign of the ardent desire in Iran that the friendly relations between our two nations should be strengthened.

The Society has rendered valuable service for the last seven years. No effort has been spared by its honourable members to introduce the two countries to one another. Now that the Indo-Iranica, a strong and permanent factor, can perform this task, it is to be hoped that more palpable results will be obtained through this Magazine. I trust that friends interested in the common civilization and culture of the two countries will realize this fact. Let Calcutta, once again, become one of the formidable centres for developing this civilization and culture and the Bazme-Iran be the bearer of this sacred torch.

We are indeed deeply grateful to the President of the Society who has contributed so much to its success. I also sincerely hope that the untiring efforts of Dr. Ishaque, Secretary of the Society and Editor of the Indo-Iranica, will very soon bear fruit and that the Magazine will prove to be of special interest to the scholars of Iran and India."

3. The Secretary read the minutes of the last Annual General Meeting held on the 26th February, 1950.

Mr. Hira Lall Chopra proposed that the minutes of the last Annual General Meeting held on the 26th February, 1950, be confirmed.

Rev. Fr. C. Van Exem seconded the proposal.

The proposal was put to vote and carried unanimously.

4. The Secretary read the Annual Report and Audited Accounts for the year ended 31st December, 1950.

Mr. P. C. Chunder proposed that the Annual Report and the Audited Accounts for the year ended 31st December, 1950, be adopted.

Mr. Martyrose Martin seconded the proposal.

The proposal was put to vote and carried unanimously.

5. The President (Mr. D. C. Driver) read his Presidential Address.

6. The Scrutineers Messrs. Hira Lall Chopra and Abdul Majid communicated the result of the voting to the President who declared the following Office-bearers and Members of the Council for the year 1951-52 as elected unanimously:

President—

Rev. Father V. Courtois, S.J.

Vice-Presidents—

Dr. B. C. Law, M.A., B.L., Ph.D., D.Litt., F.R.A.S.

S. N. Modak, Esqr., M.A. (Cal.), B.A. (Cantab.), Bar-at-Law, I.C.S. (Retd.).

Hony. Secretary—

M. Ishaque, B.Sc., M.A., Ph.D. (London).

Hony. Treasurer—

Dinshaw R. Bilimoria, Esq.,

Asst. Secretary—

Dinshaw H. Mehta, Esq.

Members—

D. C. Driver, Esq., M.A. (Cantab.), Bar-at-Law.
Rev. Father C. Van Exem, S.J.
Martyrose Martin, Esq.
J. N. Talukdar, Esq., I.C.S.
P. C. Chunder, Esq., M.A., B.L.
M. H. Kashani, Esq.
Maulavi Abdul Halim.
Prof. Abbas Ali Khan Bekhud, M.A.
Begum Muayidzada Syed Khawer Sultan Jeelany.

7. The outgoing President (Mr. D. C. Driver) vacated the Chair and installed the new President Rev. Fr. V. Courtois, S.J.

Both the outgoing and incoming Presidents and Mr. S. M. Mohit Tabatabai, were garlanded amidst applause.

8. Speeches were made by Mr. S. M. Mohit Tabatabai, Dr. Mario Carelli, Cultural Attaché to the Italian Consulate, Al-Hadj Khan Bahadur Waliul Islam and Mr. Hira Lall Chopra on the importance of the Indo-Iranian relations past and present, thanking the outgoing President Mr. D. C. Driver for the valuable services rendered by him to the Society and congratulating Rev. Fr. V. Courtois, S.J., on his election as President of the Society and welcoming the distinguished guest Mr. S. M. Mohit Tabatabai.

9. Rev. Fr. V. Courtois, S.J. thanked the Members of the Society for electing him as their President for 1951-52.

With a vote of thanks to the Chair the Meeting terminated.

Before and after the meeting, members, scholars and visitors attended an exhibition of modern Iranian publications held at the Muslim Institute. At 1 p.m. patrons, members and guests assembled at Firpo's Restaurant, Chowringhee, for lunch. It was a well attended social gathering of international character.



MEMBERS AND GUESTS AT THE LUNCHEON PARTY AT FIRPO, CHOWRINGHEE

Extracts from the Annual Report, 1950

DONATIONS TO INDO-IRANICA FUND

WE take great pleasure in informing our members and visitors that we received the following donations from three Governments. The Government of Iran through the recommendation of His Excellency Aqa M. Noury-Esfandiary, the Iranian Ambassador in New Delhi, donated Rs. 2,000/-. The cheque for the amount was sent per favour of the Cultural Counsellor to the Iranian Imperial Embassy in New Delhi, Mr. S. M. Mohit Tabatabai who very kindly flew to Calcutta to attend the Annual General Meeting. The Government of West Bengal (Ministry of Education) through the Director of Public Instruction, donated Rs. 1,000/-. The Hon'ble Maulana Abul Kalam Azad, Minister for Education, Government of India, donated Rs. 10,000/- (of which Rs. 5,000/- has been received) through the Indian Council for Cultural Relations, New Delhi, on certain conditions.

VISITORS FROM IRAN

We had two esteemed guests from Iran who paid visits to the Society on different occasions. Mr. S. M. Mohit Tabatabai, Cultural Counsellor to Iranian Imperial Embassy, New Delhi, flew to Calcutta to attend the last Annual General Meeting of the Iran Society. He also graced with his presence the first meeting of the newly formed Council held on the 3rd March, 1950. The second Iranian gentleman who paid an informal visit to the Society was Professor Nafisi of the University of Teheran. He was invited by the India Government, (Ministry of Education), to deliver courses of lectures at different Universities on Cultural Relations between India and Iran.

LIBRARY

Last year we reported that the total number of books on the shelves of the Library was 426. This year we received as present 80 volumes of books from the Teheran University, 23 volumes from Mr. S. M. Mohit Tabatabai, Cultural Counsellor to the Iranian Imperial Embassy, New Delhi, 20 volumes from the Calcutta University, and 11 volumes from the Parsi Punchayet Funds and Properties, Bombay. Mr. Abdul Kayoum, the First Secretary of the Royal Afghan Embassy in New Delhi, kindly sent us as present all the available numbers (69) of the Kabul contemporary monthly magazine *"Aryana"*. On the application made by S. K. Sughra Begum Subzvari, widow of the late Professor Taher Rezvi, we bought 80 volumes of books belonging to the late Professor. The total number of books now on the shelves of the Library is 640. Though the number of books in the

Library is small, yet it may be said that they are of great intrinsic value. We appeal for more help in the shape of presentations of books, specially from the Iran Government through His Excellency M. Noury-Esfandiary, the Iranian Ambassador in New Delhi. We should have a highly specialised library for Indo-Iranian studies.

We offer our grateful thanks to the authorities of the Teheran University, the Calcutta University, the Iranian Imperial Embassy, the Royal Afgan Embassy and the Parsi Punchayet Funds and Properties, for their kind and valuable presentations.

Exchange of Periodicals

We have also been receiving some important Magazines and Periodicals in exchange of the Indo-Iranica or as complimentary copies like the *Journal Asiatique* of Paris, the *University of Ceylon Review,* the *Iran League* Quarterly of Bombay and the *Bulletin of the Bank Melli Iran,* Teheran and *United Asia* of Bombay. Besides these magazines we subscribe to the daily Persian newspaper "*Ittela*'at" as also the monthly and Air Edition of the same.

Social

To celebrate the inauguration of the Indian Republic, the Society organised an evening social gathering on the 29th January, 1950 at 23, Wellington Street, Calcutta. Many Members and distinguished Guests gathered under the two flags of India and Iran. There was an attractive programme of Indian National songs and dances conducted by Sri Sukriti Sen, an eminent singer of Calcutta. The tune of the Indian National Anthem was impressively played by Messrs. *Our Orchestra* on a variety of Indian instruments. The function ended with light refreshments provided by the Society for the Members and the Guests present on the occasion. The Society expresses its thanks to all those artistes who ably contributed to the success of the evening's function.

Thanks are due to Mr. P. C. Chunder and Mr. D. R. Bilimoria for organizing and making the social a success.

Public Lecture

On the 13th December, 1950, a public lecture was arranged in the Muslim Institute Hall, where Shams-ul-Ulema Dr. Manekji Nusserwanji Dhalla, High Priest of the Parsees of Sind, Punjab and Baluchistan, spoke on Indo-Iranian cultural relations. The learned speaker traced the history of these relations from very early times and stressed its importance for ushering in permanent peace and tranquillity in this world. Khan Bahadur Wali-ul Islam presided over the meeting, which was well attended by ladies and gentlemen of all communities.

AL-BIRUNI MILLENARY CELEBRATIONS

It may be remembered that in 1946, the Iran Society decided to celebrate the Millenary of Al-Biruni which fell on the 13th December, 1948. Rev. Fr. V. Courtois, who sponsored the idea was elected as Sectional Secretary of the Millenary Celebrations. Through his endeavours the work in this connection made a satisfactory progress. The Commemoration Volume of Al-Biruni, to which eminent Orientalists and Scholars of Asia, Europe and America have made learned contributions, is soon going to be published. Among other items the programme of the Millenary also comprised a conference of Orientalists and Scholars both foreign and Indian. We naturally approached the Government of India for financial aid. The Hon'ble Maulana Abul Kalam Azad, Minister for Education, Government of India, kindly agreed to help the Society by purchasing 200 copies of the Al-Biruni Commemoration Volume @ Rs. 20/- each. In the letter dated the 14th July, 1949 received from his Private Secretary, the Hon'ble Maulana also proposed that the Millenary of Al-Biruni may be celebrated through the Indian Council for Cultural Relations on an international scale worthy of the name of Al-Biruni. We thanked the Hon'ble Minister for Education for his willingness to purchase 200 copies of the Commemoration Volume and also agreed with gratitude to the proposal of the Hon'ble Minister to celebrate the Millenary of Al-Biruni through the Indian Council for Cultural Relations. In view of the fact that the Iran Society was the original promoter of the said Millenary and that it had been making preparations for three years, we requested the Government of India (Ministry of Education) that the Iran Society be adequately represented on the executive body to be formed for the Millenary Celebrations and that the Millenary Celebrations, wholly or at least in part, be held in Calcutta. We hope that the Government of India (Ministry of Education) will take necessary steps in this direction so that the Millenary may be held as soon as possible.

PUBLICATIONS

Last year we announced our first publication "Four Eminent Poetesses of Iran" which has been well received. This year we are going to have our second and very important publication, namely, Al-Biruni Commemoration Volume comprising 22 learned articles by leading Scholars and Orientalists on a variety of subjects which show the extraordinary versatility of Abu Raihan Al-Biruni.

ANOTHER PUBLICATION

The Society this year has taken up the editing work of the *Ta'rikh-i-Bangála* by Munshi Salimullah. It is a history of Bengal in Persian for the period of A.H. 1107-1169/A.D. 1695-1756 written by order of H. Vansittart who was the Governor of Fort William in 1760-1764. It is an important work and has been greatly utilized by Ghulam Husain Salim in his *Riyázu's-*

Salāṭīn. The work, which is being edited by Maulana Fazlur Rahman *Baqi* and Dr. M. Ishaque, will be published by instalments in the *Indo-Iranica*. The work is being collated with three important manuscripts belonging to the Royal Asiatic Society of Bengal, the India Office, London, and the Asafiyah State Library, Hyderabad (Deccan). This work, which will comprise about 300 pages in print in Royal Octavo size, is estimated to cost the Society in the neighbourhood of Rs. 6000/-.

IRAN HOUSE

It is for the last four years that the urgency of erecting the Society's own building has been repeatedly stressed in the pages of the Annual Report. Every endeavour should be made to make the Society self-supporting. Unless timely action is taken in this direction, our present activities will prove but ephemeral phases with no enduring purpose. It is contemplated to have a three-storied building to be named "IRAN HOUSE" in central Calcutta. It is estimated that the site and the building would cost not less than Rs. 1 lac. It is to be provided with several rooms, office, library, reading room and lecture hall. We again appeal to the Ministries of Education, Governments of India, Iran and West Bengal to come to the rescue of the Society. We also appeal to our Patrons to lend a helping hand in this direction.

Presidential Address

By Mr. Darab Cursetji Driver, M.A. (Cantab), Bar.-at-Law.

Members of the Society and Friends

I WELCOME you to the Seventh Annual General Meeting of the Iran Society. It is my humble duty to thank you for the trouble you have taken to be with us today. I am also thankful to the members of the Council for smoothly carrying out the executive work of the Society. Above all, I am sincerely grateful to our Secretary, Dr. Ishaque, for the quiet unassuming service he has rendered so devotedly and so sincerely to the Society often at the sacrifice of his delicate health and most valuable time. We have had a normally successful year, aided by the Government of Iran, the Government of India, the Government of West Bengal and other donors to whom our thanks are due.

The main object of the Society is to cultivate cultural relations between India and Iran. The Society from its very inception has directed with success all its efforts towards the achievement of this end. It is, indeed, very gratifying to note that the Society for the first time received recognition and tangible help from three Governments ; viz. The Governments of Iran, India and West Bengal through their respective Ministries of Education. It is earnestly hoped that their grants would be made recurrent and amplified to meet the needs of the Society.

The link between Iran and India extends as far back as the ancient civilization which flourished in the Punjab and the Indus Valley over four millenniums ago, a civilization which produced cities like Harappa and Mohenjodaro. Eminent Scholars and Archæologists of both countries have laid bare the past, have traced the unity of Indo-Iranian culture and have made the silent ruins of palaces and broken pieces of stones speak of this unity. So far as Indo-Iranian culture is concerned, the horizon of India includes Iran, and the horizon of Iran includes India.

With the invasion and conquest of India by the Muslims, Islam found its way into Hindustan and in course of time Persian became the court language of India. It lived side by side with Sanskrit, the ancient language of India. The influence of Persian on the development of the vernacular literatures of India was considerable. Many historical works written in Persian have served India as indispensable sources of history. As Persian works were translated into Urdu so Sanskrit works were translated into Persian. The action and reaction between the two cultures produced a synthesis leaving an indelible mark on the art, architecture, painting, music, religion, social customs, languages and literatures of India.

This time-honoured cultural relationship between Iran and India should

be developed as far as possible so that we can bring the two countries clos to each other by exchange of students and scholars, visits by cultural m sions and Press representatives, exchange of books and publicatior holding exhibitions of fine arts and the like.

The Iran Society has done and is doing a great service in this directio It deserves much greater patronage and help from the Governments co cerned. The Society should be provided with sufficient money and staff carry on its noble aims. No doubt, the annual grant of Rs. 10,000/- kind made by the Hon'ble Maulana Abul Kalam Azad, Minister for Educatio Government of India, through the Indian Council for Cultural Relation has helped the Society considerably in the publication of the *Indo-Iranic* in a better form and size ; but the Society must have a salaried Editori staff to carry on the work with greater efficiency and regularity. It wa due to the want of staff that the Al-Biruni Commemoration Volume whic was expected to be ready last year could not be published up till nov While regretting the delay I may assure the members and those concerne that this important publication which comprises contributions on differe phases of Al-Biruni's versatility by eminent Orientalists and Scholars (the world, will be out this year. The proposed Al-Biruni Millenary Cel bration should be held on a modest scale on the occasion of the publicatio of his Commemoration Volume.

It is also time that the Society had its own building, a portion of whic would be occupied by the Society, and the rest rented out to fetch enoug income to make the Society a self-supporting institution.

In conclusion I sincerely pray that the Society which is doing a goo deal of service in the advancement of Indo-Iranian culture and learnin and thereby promoting amity and harmony amongst individuals of differen nationalities, religions and races, may endure and flourish for ever.



MR. D. C. DRIVER READING HIS PRESIDENTIAL ADDRESS



MR. S. M. MOHIT TABATABAI, CULTURAL COUNSELLOR TO THE IRANIAN EMBASSY, NEW DELHI, ADDRESSING THE AUDIENCE

English Translation of the Address in Persian* by Mr. S. M. Mohit Tabatabai, the Cultural Counsellor to the Iranian Embassy, New Delhi

GENTLEMEN,

I AM deeply grateful to the Iran Society of Calcutta for giving me this opportunity of coming to Calcutta and meeting friends and lovers of the culture and literature of Iran. I am also much obliged to my esteemed friends who, in the course of their speeches, complimented me beyond what I actually deserved. I know these kind expressions about me are in fact clear indications of the love and attachment which these people cherish for a culture and a people of which I happen to be an insignificant and an ordinary individual.

Luckily as I had predicted and brought to the notice of the gentlemen present at the previous year's gathering, this year's annual meeting is being held in an atmosphere of peace and tranquillity. In fact, the desire I had nurtured then, has at last taken a material shape to day.

"What I had seen as a dust-storm of wail
Has sat down over the hearts"

I hope, the meeting of the succeeding year will take place in an even happier and more tranquil atmosphere, and the entire world will, from East to West and from North to South, be replete with blessings of mutual understanding, co-operation and peace, there would remain absolutely no mark of the gloomy clouds overcasting the globe, and all will feel warm in the light and the glory of the Sun of Truth.

Another matter for joy is that the Society can, in its seventh year now speak for itself through its organ. It is hoped the continued issuing of the Journal will provide for ever the best proof of the resourcefulness and the initiative of the energetic members of the Society, so far as the basic aims and objects of the Society are concerned.

The message of His Excellency the Ambassador of Iran in India, which has been communicated to the attending members, is the best witness of the ever-increasing interest in and the attention of the Iranian circles in the betterment of the work of the Society and also in the publication of the organ of the Society. I am sure this interest would, in the eighth year of the Society, take some effective shape.

His Excellency the Ambassador has expressed his regrets for his inability to attend this annual gathering, but I wish to bear witness to it that but for the question of the arrival of the seventy-man athletic team from Iran, His Excellency would certainly have come to be present in the two days' delibrations, even though the engagements at Delhi were so many and multifarious.

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* *See* persian section pp. 31-34.

The utter lack of any information regarding the social as well as the cultural ties between India and Iran on the part of the new generation and their aloofness from these problems were the things over which we expressed regrets last year. Fortunately, as a result of the selfless efforts made by the well-known Indian scholars this detachment has yielded place to a sort of familiarity on the part of the young generation.

The number of persons becoming more and more well-informed about the cultural problems is increasing daily. The attractive and concise statement of Maulana Azad, one of the greatest scholars of the times, have greatly assisted in unveiling the relevant historical facts on a suitable occasion.

The effect of the Iran Society and its organ in discovering the truths about and in acquainting the people thereof needs no emphasis. It is quite obvious and hence requires no clarification whatsoever. The efforts in this direction of the enterprising members of the Society are known to us and deserve our gratitude.

Allow me, therefore, to congratulate Mr. Driver, who, after having been president for two consecutive years, has given charge to one of his able and learned colleagues. May I express my gratitude to him also for the services rendered by him in the way of making the foundations of the Society secure. I must felicitate Father Courtois, the new president, too, on his elevation to this honoured place.

The members of the Society are already familiar, I am sure, with the extent of abilities and scholarship of this learned colleague of theirs. I hope my audience are not unaware of the pains the Father took in compiling the memorial book on Al-Biruni. Needless to say that our new president will not spare any pains in acquitting himself of his high responsibilities in a creditable manner, and that he will bring the task of running the Society to a successful end with the help of his capable and strong arms.

As regards the capacity for work, the meritorious services done and the energy and zeal of Dr. M. Ishaque, the Honorary Secretary of the Society, however much may be said in his adulation is right and proper. He is like a spirit in the body of the Society, moving and illuminating it.

I hope in the eighth annual session of the Society more opportunities of service will come up for the learned Secretary, and through the publication of the journal he will raise the fair name of the Society throughout the world.

The presence in this meeting of a greater number of local men and scholars is a positive proof that as the time passes the Society is becoming more and more a centre of general attention and interest of the people. The valuable lecture of the Cultural Adviser to the Italian Consulate in Calcutta is a case in point and well reveals the fact that today efforts are being made by outsiders too, to bring home to the people the ties existing

between India and Iran, ties which are cultural and social in their nature. I wish to thank the learned Adviser for this beneficent act of his, and pray that as the various stages in the life of the Society are reached, its energetic members would bring in added glory by the regular publication of the journal.

The Society's foundations rest on love, fellow-feeling, co-operation, the potent fibres of which will go far deep into the history of man's culture and civilisation, and the branches of which are calculated to shoot up more luxuriantly.

The learned audience are aware of the famous line from Hafiz in which he says ;

" And each edifice which you see dies and falls away,
Except of course the one of love which is indestructible."

In conclusion I must congratulate myself as well as the authorities of the Madrasah Alya of Calcutta on the occurrence of an incident and a chance, or you might call it a change in the state of things. It is this ; that seventy years before the Principal of the Madrasah had refused Syed Jamaluddin Asadabadi permission to deliver his speech on education and upbringing, and thus he had been compelled to go to Albert Hall, and there to speak to the students of the Madrasah as well as other institutes. Nevertheless, today the Madrasah authorities have not only helped to organise the meeting of the Society with pomp and magnificence but have also set myself free to demand a few precious moments of yours for listening to my talks.

Other Speeches delivered

By Dr. Mario Carelli, *Italian Cultural Attaché*

Ladies and Gentlemen,

IT is indeed an honour for us, the Italian Consul Mr. MOCHI and myself, to have been invited to this meeting and to be the only European Consular staff present at this ceremony. Italy and Iran have not much in common, it may seem, in their history and literature: but all countries in the world, especially those boasting an old culture, have something that binds them together. The Italian lecturer who will arrive here in Calcutta at the end of this spring, my friend Pio FILIPPANI RONCONI, is not only an Indian, but an Iranian scholar as well, and as such he is ideally fitted for the job of revealing hidden connections between the great cultures of Asia and Europe.

In my humble way I shall only try to point out the superficial impressions a student of Sanskrit like myself can get on approaching the old Iranian culture. The first one is that ancient India and Iran have nearly everything in common. The two languages, Vedic and Avestic, are so closely related, that a scholar sufficiently conversant with either can, with the help of a good dictionary and a trained ear for phonetic correspondence, understand something of the other one. So many mythologic names are strikingly similar: Dyauspitar and Asura, the Soma and the Devas, appear with slight phonetic changes in both religions. The very name of the Atharvaveda has long puzzled Indian scholars as one having wider connections with Persian than with Indian words.

The second impression the same scholar will receive on delving deeper into the spiritual meaning of either culture is very different from the former, nay conflicting with it. It is that India and Iran have nothing or nearly nothing in common in their spiritual outlook ; we may even go so far as to say that they appear to us on the threshold of Aryan civilization as the very opposite of each other. The early Indian sages still feel an irresistible urge to go back to the divine world with which mankind has been connected in its childhood. In this world they see an imprint of that one, a vanishing glimpse, an elusive shadow of the glorious beings that led them in older times. Though contradicted here and there by robust affirmations of their sway over a newly conquered land flowing with milk and honey, still a sad, wistful word rings through the philosophy of early India: MĀYĀ, the great cosmic delusion. Soma, the sacrificial juice, must help bind men and gods together again, as human sacrifice must reflect and repeat the original sacrifice of God. Similarly, the Upanishads will later strive to identify the individual with the universal principle ; Yoga will be the re-union of the human being with a divine world ; Buddha will seek



DR. MARIO CARELLI, CULTURAL ATTACHE TO THE ITALIAN CONSULATE, CALCUTTA DELIVERING HIS SPEECH



EXHIBITION OF MODERN IRANIAN PUBLICATIONS

refuge from this world of contradictions into the limitlessness of Nirvāna. On the other hand, the culture of Zarathustra boldly aims at the rescue of this world from the power of darkness, and claims that every step of human advance and progress on earth is one more battle fought and won in the struggle against the great adversary of creation. This culture glorifies the tools of human work and its achievements, and looks upon the peaks and plains surrounding young mankind as on the joyous realm of its toil and expansion.

Till now I have alluded to ancient Iran ; but even after the Moslem conquest there has been no permanent interruption in the cultural exchange between it and India. Hindi, the modern national tongue of this country, is, in its development and shaping, largely indebted to the modern languages of Persia and their elements incorporated in Urdu. Were these actually foreign elements? We can hardly say so: the very sound of many Persian words taken up by Hindi still betrays a close kinship to the corresponding words of Indian stock.

From these very rough hints which occurred to me on the spur of the moment, from this incompelete sketch of a layman you can guess how interesting it is, for all who study the great cultures, to watch the interplay of these neighbouring spirits, the mutual influence of these two countries. I therefore hope to be able to attend further meetings of this Society and wish it and its new President every success in the years to come.

By Al-Hadj Khan Bahadur Waliul Islam

I take the privilege of addressing the Annual General Meeting of the Iran Society which has just completed another year's work in promoting the cultural progress of Iran and India. We are highly honoured on this occasion by the presence of Aqa Mohit Tabatabai to whom we are deeply grateful for the trouble he has taken to come all the way from Delhi to attend this meeting. This is a clear indication of not only his own sympathies but also of the enlightened section of the people of Iran. The fusion of the cultures of Iran and India will blend a harmonious culture which will benefit both Iran and India in promoting the cause of peace and ordered progress and will influence the cultures of civilized humanity in other parts of the world. The efforts of the Iran Society, therefore, deserve the approbation of the two countries from whose spiritual and intellectual fountains it seeks to drink.

BY HIRA LALL CHOPRA

I take this opportunity of thanking the outgoing president, Mr. D. C. Driver. The achievements scored by the Society during his tenure of office are many. Patronization of the Society by the Governments of India, Iran and West Bengal is the outstanding feature of it.

There is vital necessity of re-thinking Iran in the context of modern Indian circumstances and I earnestly request you ladies and gentlemen, to strengthen the Iran Society by adding to the number of its members and in the fulfilment of its contemplated projects. There is a great need of giving more attention to the publication of Persian translations of Hindu epics and Scriptures for acquainting Persia about Indian traditions.

I heartily welcome and thank Aqa Mohit Tabatabai, Cultural Counsellor to His Excellency the Ambassador of Iran in New Delhi, for his participation in the deliberations of the Annual General meeting of the Iran Society. Mr. Mohit's presence last year proved a great encouragement to the Society and this year too it heartens it. It symbolises the participation of a representative of Iranian Culture to strengthen the Indo-Iranian cultural ties.

Indo-Persian Contacts During the Age of Akbar

BY SUKUMAR RAY, M.A.

Lecturer, Department of Islamic History & Culture, Calcutta University

FROM the very dawn of history India and Persia had come into contact with each other. The geographical position of the two countries in respect of each other explains this frequent communication and history reveals but a fragment of the lively traffic in commerce and culture between India and Īrān. The close Indo-Īrānian relationship during the Muslim period was consequently a continuation of a long story. During the pre-Mughul period this contact was established through the Mongol invasions and the consequent flight of the refugees from the lands of the Eastern Caliphate into the Delhi Court. But a far more important channel was the trade between the Persian Gulf and the western coast of India in which the Arabs and the Persians played the most important part. South India thus came into contact with Persia—contact not only in commerce but in culture as well, for with Persian merchants and commodities came soldiers and generals, engineers and craftsmen as well as men of arts and letters.

The Mughuls were Turkish in race but they came to India with the urbanity and culture of Persia and their period forms a landmark in the history of Indo-Persian contacts. The adventurous founder of the Mughul empire, who wrote his *Memoirs* in Turkī, was quite at home in writing Persian verses. Bābur had political relations with Īrān as well. He sought the alliance of Shāh Isma'īl against the Uzbegs and to please him adopted the Persian head-dress for himself and his soldiers and promised to stamp the names of the twelve Imāms on coins.[1] Humāyūn sought refuge at the court of Shāh Tahmāsp and received the Shāh's help in recovering Qandahār. Even after his return from Īrān Humāyūn counted on the good wishes of the Shāh and maintained diplomatic relations with the Safavī court.[2] Humāyūn's exile in Persia not only established diplomatic relationship between the Safavī and the Mughul courts, but it led to closer cultural contact between India and Īrān. Its full significance, however, was realised under his son Akbar.

The reign of Akbar marks the beginning of new aspects of Indo-Īrānian relationships. Under him the Mughul-Safavid political relationship which had been that of client and patron entered upon a new phase. Akbar's

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[1] *'Ālamārāi 'Abbāsī*, Tihrān ed., p. 290.

[2] British Museum Add.Ms.7688, ff.105 et seqq., 115b-161; *Afzalu't Tawārīkh* (British Museum MS.ff.162b-163b; *Faiyyāzu'l-Qawānīn*, P. 344; *'Ālamārāi 'Abbāsī*, p. 290.

toleration and equal treatment of the Sunnīs and Shiahs alike toned down the religions animosity of the Safavī monarchs who were zealous champions of Shiism, while the building up and consolidation of the grand Mughul empire under him raised the prestige of the dynasty abroad and both Shāh 'Abbās of Īrān and 'Abdullah Khān Uzbeg of Turān sought his alliance against one another. The resources of his vast empire enabled Akbar to extend generous patronage to arts and letters and his sumptuous capital city of Fathpur Sikrī attracted men of talent not only from all quarters of Hindūstān but also from abroad, particularly from Persia and Central Asia.

There was almost regular diplomatic intercourse between the Mughul and the Safavī courts. Early in the reign Bairām Khān sent Shāh Ghāzī Sultān as envoy to Shāh Tahmāsp. He saw the necessity of establishing cordial relations between the Mughul and the Safavī dynasties, especially because Akbar was then beset with difficulties in India and required at least the Shāh's moral support. Shāh Tahmāsp received the envoy with honour and raised him to the rank of Amīr and Sultān. In 1562 after the downfall and death of Bairām Khān, Shāh Tahmāsp sent his cousin Sayyid Beg, son of Ma'sūm Beg on embassy to Akbar with a letter offering condolences for the death of Humāyūn and congratulations on his accession. In the letter the Shāh emphasised on the concord and friendship that existed between him and Humāyūn and on the necessity of cementing the bond of friendship between the two dynasties. The envoy remained at the court only for two months as the Shāh had asked Akbar not to detain him long. Two years later in 1564 Shāh Tahmāsp sent again an envoy with a letter and rarities of Īrān as presents to Akbar. In the beginning of November, 1572 while Akbar was marching from Sirohī to Pātan, he received Yār 'Alī Beg Turkamān, an envoy from Sultān Muhammad Khudābanda, the eldest son of Shāh Tahmāsp, who was then governor of Khurāsān.[1]

Diplomatic relations existed between Persia and kingdoms outside the Mughul empire. The Nizām Shāh of Ahmadnagar and the Qutb Shāh of Golconda regularly sent envoys to Shāh Tahmāsp. Khūr Shāh, the envoy of Burhān Nizām Shāh, remained for long nineteen years at the court of Shāh Tahmāsp.[2] 'Alī 'Ādil Shāh I of Bijāpur also sent embassies to the Safavī king informing him that he had ordered the *Khutba* of the Shiahs to be read in all the mosques of his kingdom. In 1563 Sultān Mahmūd of Bhakkar in Sind sent an envoy to Shāh Tahmāsp and he had regular communication with him.'[3] The introduction of the Shiah faith in the Deccan was through Persian influence.

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[1] *Akbarnāma*, Eng. Trans., Vol. II., pp. 262-267, 358 ; Vol. III., p. 7 ; *Tabaqāt-i-Akbarī*, Vol. II., pp. 262-263, 373 ; *Tārīkh-i-Akbarī* by 'Ārif Qandahārī pp. 246-247 ; *'Ālamārāī 'Abbāsī*, p. 290.

[2] British Museum MS. Or. 153, f. 60a. He was the author of a work on general Muslim history of which two copies are extant: British Museum MS. Or. 153 and Add. 23, 513.

[3] *'Alamārāī 'Abbāsī*, p. 89.

During the reign of Shāh 'Abbās (1587-1629) a closer diplomatic contact was established between Āgra and Isfahān. Shāh Tahmāsp would look on Akbar as the son of Humāyūn who had sought shelter at his court and during his times Akbar's supremacy in India had not been fully established. Shāh 'Abbās found Akbar as the paramount sovereign of Northern India and naturally sought his alliance, hard-pressed as he was by the Uzbegs under their powerful king 'Abdullah Khān II who overran and captured Khurāsān. In 1591 Shāh 'Abbās sent his envoy Yādgār Sultān Rūmlū who arrived at the Mughul court on 16 May with choice presents and a supplicatory letter to Akbar, asking for his military help and at least his moral support. Akbar could not agree to send an auxiliary force for the recovery of Khurāsān from the Uzbegs, as some of his nobles suggested, though he would have thereby cleared his father's debt to the Safavī dynasty. For he did not consider it politic to go against 'Abdullah Khān with whom he was in friendly terms and who had sent more than one envoy to his court. The policy of Akbar was to befriend both but help none, to keep the balance in his hands and enhance his power. Yādgār Sultān remained at Akbar's court for three years and a half.[1] On 2 December, 1594, Akbar gave the Persian ambassador leave and sent with him Ziāu'l-Mulk and Abū Nasr as envoys to the Shāh with a letter and curiosities of Hindūstān. In the letter which is full of instructions and written in a patronising spirit, Akbar gives an account of his wide conquests and the extent of his vast empire and expresses his desire to maintain cordial relations between the two dynasties. Akbar's envoys were given splendid reception at Qazwīn by Shāh 'Abbās. They remained in Persia for a few years until 1597-1598 (1006 A.H.) when they obtained leave and the Shāh sent Mīnūchihr Beg, who was one of his special servants, with a letter and choice presents to the Mughul court. The occupation of Qandahār by the Mughuls in 1595 did not interrupt diplomatic relationship. They arrived at court on about 13 November, 1598. In the letter the Shāh refers to his activities against the Uzbegs and to his plan of leading a vigorous campaign against them now that the Sultān of Turkey was his ally and expects the support and good wishes of Akbar. Next year Shāh 'Abbās sent from Herāt Mīrzā 'Alī Beg Yūzbāshī on embassy to Akbar with a letter informing him about his victory in Khurāsān after the death of 'Abdullah Khān. Mīrzā 'Alī Beg arrived on 11 March, 1599 and both he and Mīnūchihr Beg remained at the Mughul court until 4 April, 1601 when they obtained leave. Akbar sent with them his own envoy Muhammad Ma'sūm Khān Makrī and the party arrived in Persia in 1602 and saw the Shāh while he was besieging the fort of Īrwān. Ma'sūm Khān remained in Persia for more than a year and returned in 1604. The report of Akbar's death reached Shāh 'Abbās towards the end of 1605 but it was not until 1608 that Shāh 'Abbās sent Yādgār 'Alī Sultān Tālish, ex-governor of Baghdād,

[1] The *'Ālamārāi 'Abbāsī*, p. 361, says that he returned to Persia after seven years in 1596-1597 (1005 A.H.).

to Jahāngīr with a letter offering condolences for the death of Akbar and congratulations on his accession.[1]

The Mughul-Safavī diplomacy centred round Qandahār, the Alsace of Mediaeval Asia, which was the bone of contention between India and Īrān in the sixteenth and seventeenth centuries. Since the year 1522 when Bābur took it from Shāh Beg Arghūn, Qandahār remained in Mughul hands excepting the temporary Persian occupation in 1535. At Akbar's accession it was governed by Bairām Khān's agent Shāh Muhammad Qilātī. The Safavī monarchs regarded Qandahār as an appanage of Khurāsān and considered Mughul occupation as nothing but usurpation. Taking advantage of the preoccupation of Akbar and Bairām, a large Persian force under Sultān Husain Mīrzā and 'Alī Sultān, governor of Shirāz, invaded Qandahār and took possession of it (1558).[2] For the next thirty-six years Qandahār was to remain in Persian hands. On account of his preoccupation in India, the troubles in Kābul and the frontier Akbar could not make any attempt at its recovery. But Qandahār caused anxiety to the Mughul empire even after Akbar had become the paramount sovereign of Northern India and Kābul had been annexed to the empire, for on account of the Uzbeg supremacy in Khurāsān Akbar apprehended that Qandahār might also fall into the hands of 'Abdullah Khān in which case Kābul and the Punjab would be open to Uzbeg invasion. Fortunately for Akbar Muzaffar Husain Mīrzā, governor of Qandahār, fearing an invasion of the Uzbegs, surrendered the fort to the Mughuls and took shelter at the Mughul court (August, 1595). 'A populous country came into possession without a battle', as Abu'l-Fazl says.

Indo-Persian contact in the field of diplomacy and politics was only one aspect of the relations between the two countries. This contact was felt in far deeper aspects of life—in trade and commerce, court and society as well as in the domain of arts and letters. Akbar's kingship was partially modelled on Persian monarchy; his government was based on the Persianised administration of the 'Abbāsids. The bureaucracy he organised on Persian basis: the *mansabdārī* system which was the pivot of his organisation was imported from Persia. The court ceremonies were also mainly drawn from the same source. The Persian *naurūz* was an important feature in the social life of the court. Badāūnī refers to Akbar's revival of the old Persian festival of Mirjan and the introduction of Persian names for months and days.[3] This was of course mainly due to the influence of the Zoroastrians at Akbar's court. The most prominent members of the nobility were Persians. Among the foreigners the Persians constituted the most important section of the population. Many Persians came through Qandahār to India temporarily on business and travelled in various cities. The two overland

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[1] *'Ālamārāi 'Abbāsī*, pp. 290-299, 361, 372, 405, 448, 461, 498-499, 552; *Akbarnāma*, Vol. III, pp. 993, 1007-1014, 1053, 1112-1113, 1120, 1179.

[2] *Ahsanu't-Tawārikh*, Borada Text. pp.395-396, 404-405; *'Ālamārai 'Abbāsī*, p. 70; *Akbarnāma*, Vol. II, pp. 82-83, 120-121.

[3] *Muntakhabu't-Tawārīkh*, Vol. II, Lowe, pp. 316.

routes on the frontier from Lahore to Kābul and from Multān to Qandahār carried a considerable volume of traffic between India and Persia. But the sea-borne trade between the two countries was far more important—the trade between Ormuz at the mouth of the Persian Gulf and the ports of the western coast of India, Lāhorī-Bandar on the Indus (connected with Tatta, Multān and Lahore), Chaul, Goa, Cochin, particularly the Malabar ports of which Calicut was the most important. Persian and Arab merchants conducted much of this maritime commerce either by license from or in defiance of the Portuguese who were the masters in Indian waters. India imported from Persia silver larins, horses, silks, woollen cloth, carpet, pearls, dried fruits and slaves and exported to her textile goods, indigo, spices etc. The traffic between the two countries was so regular and close that merchants going to Persia could obtain bills in Āgra on Isfahān and a letter of credit enabled them while in Persia to draw bills on Āgra.[1]

In the cultural life this contact between India and Īrān was more deeply established. Persian was not only the court language but Akbar's court became a centre of Persian literature. In early life, we are told by Badāūnī, Akbar had been brought under the influence of a Persian teacher, Mīr 'Abdul Latīf Qazwīnī who indoctrinated him in the mysticism of the Diwān-i-Hāfiz. He committed to memory portions of Jalālu'd-dīn Rūmī's *masnawī* as well.[2] In this literature Akbar retained his interest and its broad teachings contributed no doubt to the moulding of Akbar's thoughts which found their final expression in the Dīn-i-Ilāhī. A perusal of the third volume of Badāūnī's *Muntakhabu't-Tawārīkh* reveals that many of the poets and writers who adorned the court of Akbar came from Persia. Nazīrī, the chief lyric poet of the time and 'Urfī, the leading Qasīda writer, were Persians. Mullā Nūru'd-dīn Zuhūrī, the famous poet and prose-writer of the court of Sultān Ibrāhīm 'Ādil Shāh of Bijāpur, was a Persian of Shirāz. Kausarī, one of the court poets of Shāh 'Abbās, regrets that patronage was not to be expected in Persia but in the brilliant court of 'Abdur-Rahīm Khān Khānān, one of the prominent nobles of Akbar. The style of the leading Indian writers, Faizī, Abu'l-Fazl, Badāūnī and others was essentially Persian. Even the Hindi verses of Tulsī Dās and Sur Dās borrow words from the Persian vocabulary, not to speak of those of 'Abdur-Rahīm Khān Khānān, Burhānu'd-dīn Jānam and Sultān Muhammad Qulī Qutb Shāh of the Deccan. In the linguistic field the Indo-Persian contact led afterwards to the development of a new language—Urdū but the process already began in the times of Akbar.

In the domain of art and architecture the same process was at work. The master painters of Akbar's school of painting were Persians: Mīr Sayyid 'Alī Tabrīzī, Khwāja 'Abdu's-Samad and Rizā 'Abbāsī, who had already

[1] *The Embassy of Sir Thomas Roe to the court of the Great Mogul,* 1615-19. Hakluyt society, 1899; *The voyage of François Pyrard of Laval, to the East Indies,* Hakluyt society, 1887-1889; Foster—*Early Travels in India,* 1921.

[2] *Muntakhabu't-Tawārīkh,* Lowe, II, p. 24; *Akbarnāma,* Calcutta text, I, p. 271.

established their reputation at the Safavī court. They brought with them the tradition of the Persian school, particularly Mīr Sayyid 'Alī who had in early life sat at the feet of Ustād Bihzād and imported into the Mughul school the motifs of the great master. Akbar's artists not only borrowed the technique from Persia but also the subject matter as well. The *Amīr Hāmzah*, the *Shāhnāma*, the *Khamsa* of Nizāmī and the Bahāristān of Jāmī were some of the manuscripts illustrated in the *atelier* of Akbar. In the wall-paintings at Fathpur Sikrī one could see how in the field of art India and Persia were drawing towards one another and in the pictures of the Bodleian *Bahāristān* how this contact was leading to happy fusion and harmonious blending. There is some truth, though exaggeration as well, in the statement of a modern writer that the works of Akbar's artists were but 'a colonial expression of Persian art'.[1] The art of calligraphy that developed at Akbar's court was essentially Persian ; not only the famous calligraphers of his court, Khwaja 'Abdu's-Samad, Ashraf Khān, Mīr Daurī Kātibu'l-mulk, Mīr Abdu'l Hayy, Mīr 'Abdulla Wasfī Mushkīn-Qalam, were Persians but the Persian masters were regarded as models by the Indian calligraphers like Muhammad Husain of Kashmīr, Zarrīn Qalam and Maulānā 'Alī Ahmad of Delhi. Nasta'līq, which was the characteristic style of Persian calligraphy, was the favourite style of Akbar, and received his special patronage and developed at his court. The conception of Mughul irrigated gardens with channels, basins, tanks and waterfalls and series of terraces is essentially Persian. Abu'l-Fazl informs us that horticulturists of Īrān and Turān settled at Akbar's court and they certainly took part in the construction of gardens. The garden of Humāyūn's tomb is obviously Persian, though at Sikandra Akbar conformed more to Hindu ideas. In the field of architecture Akbar did the same as can be well observed in the Jahāngīrī Mahall in Āgra fort and his tomb at Sikandra with their preponderant Hindu features, but the Persian element can easily be traced in his buildings in the process of fusion with the Hindu style. Some of the contemporary buildings in the Deccan were consciously Persian in their design and construction. In no other building this contact of Persia with India is so manifest as in the tomb of Humāyūn at Delhi which, with its double dome, the great arched alcove and the complex of rooms and corridors in the interior, is decidedly Persian in conception and design and marks the beginning of a new epoch in the history of Indian architecture. As an example of the synthesis of the two styles of architecture, the Indian and the Persian, the tomb of his father is typical of the age of Akbar which was essentially an age of synthesis.

[1] Shahid Suhrawardy—Prefaces, p. 48.

Persian Sidelights on Dante

Lecture delivered at the Iran Society on the 4th May, 1951, by Dr. Mario Carelli, Cultural Adviser to the Italian Consulate, Calcutta

LADIES AND GENTLEMEN,

AT the inauguration of the Iran Society in February this year I bluntly stated there was nothing in common between the Iranian and the Italian culture. It is a hackneyed truth that great cultures always have something in common. This is only true at the psychological level of inauguration speeches and diplomatic exchanges. One layer deeper, at the level of learned books and modern science, hardly any kinship between Iran and Italy can be found. To discover that particular link between Iranian and Italian poetry in the Middle Ages, we have to delve still deeper. We have to read Dante and his Italian contemporaries with unprejudiced seriousness, to get away from the modern idea of fiction for the sake of fiction, which was totally unknown till a few centuries ago. We have to be acquainted with the Eastern contemporaries of Dante, with the Sufi poets of Persia and persianized India, and the mystical movements connected with them.

Modern philology has played havoc with the old texts, as it has never been concerned with realities but only with words. This has led to a professional deformation where, as it were, only the window pane matters, and no attention is paid to the panorama beyond. That Homer and Herodotus spoke the truth and did not dabble in fancy story-telling was never revealed by the philologists, but by laymen like Schliemann, who never relied upon anything else than the mere text of the Iliad to find out where Troy had been; and the Swiss technicians of the Bale Zoo, who, by the adoption of a movable cage for captive hare witnessed for the first time the discounted phenomenon of superfetation, mentioned by Herodotus.

The same happened to Dante at the hand of Italian philologists. They took the whole pilgrimage of Dante in the realms of hereafter to be a beautiful legend, then went to the opposite extreme and thought that Beatrice had been a real woman. So Dante was reduced exactly to the size of a modern average man, idealizing his first love and weaving poetic phantasies about Hell and Heaven. Modern philologists could not get much beyond this, as one of their dogmas is that the present can be projected into the past and help exactly to reconstruct it, another that things externally analogous help to explain each other, and the last and greatest that a thing is explained when other words are given for it.

That the matter did not exactly stand that way ought to be clear through warnings given by Dante himself in the course of his work. These warnings are frequent and of the most various nature: some of them go so

far as to plainly state that what is written has not to be taken literally, that there is a hidden meaning behind. But philology does not like hidden meanings, especially when they are of a spiritual nature, and is prepared to put up with the greatest amount of apparent nonsense provided that the word is respected.

Dante's juvenile work "La Vita Nuova" makes no sense at all when taken literally. The poet seems to indulge in endless day-dreaming, to correspond by means of vague symbolic gestures with a fair lady whom he meets once in nine years and greets shamefacedly as she knows all about him and reads the sins in his heart. She seems to be perfectly aware that the poet is in love with her, and he sends long, obscure messages to a group of other fair ladies with whom his sweetheart seems to be living and discussing the perfect kind of love for ever. Even making allowances for profound differences in a society so remote in time from ours, this is a perfectly impossible state of things. Not far different are the fair ladies of Dante's contemporaries. They are all very learned and very wise. They seem to form a kind of community, while their lovers themselves are bound in a sort of lovers' guild, exchanging impressions and ideas about love. It is as if they recognized their own true love in one another's beloved one in turn. In fact, those "women" have no personal character at all, they only seem to gather in themselves the best of everything. Dante himself, in the midst of his dreams of love, unaccountably starts mentioning strange theories about Beatrice being "a number nine"; one of his friends speaks of his own fair lady's friends as "seated by sevens and sevens" all of which is at sixes and sevens with true love. Numberless are the hints that one's beloved is "Madonna Intelligenza" (Lady Intelligence) or "Canoscenza" (Knowledge), and that she bestows *doctrine* on her lover. Endless are the arguments as to what kind of heart is most suitable for love to make in it its residence, and the statements that as soon as a heart is really "gentle" it cannot fail to harbour love. Strangely enough, when these poets go into details to describe their mistresses, they all seem to come up to the same picture, a woman clad in red, with a green mantle and a white veil, with sixty gems in her diadem. The very names of these ladies seem all to convey, with mediaeval subtlety, a symbolic meaning: "She who makes one blissful", "The rejoicing one", "Intelligence". No less strange are the quarrels of these poets, also preserved in some of their poems, where they indict each other not to love the right woman any more, who, even more strangely, seems to be one and the same lady for all these poets.

These few hints will be enough, especially for an Indian audience, to prove that such kind of poetry is not written in plain language: here there is, on the contrary, one very obvious example of what the Bengali mystical poets of Indian middle ages called "sandhyābhāṣā", a "twilight language" where you can easily mistake one thing for another.

Not all commentators of Dante and his contemporaries were blind and deaf to this. The English poet Dante Gabriele Rossetti, and the two

Italian poets Foscolo and Pascoli caught some glimpses of this hidden world underlying the literal sense of what their predecessors wrote in the XIV century. Full clarity has been brought about by the researches of another Italian poet, though much less famous than the others: Luigi Valli. The work of this scholar about Dante has not met with great favour in the official scientific circles, as it gave the lie to nearly everything had been written by learned bookworms about Dante till now. To sum it up briefly, the result of Valli's research went to prove that Dante and many of his contemporary poets belonged to a secret society pursuing mystical and philosophic aims. They were bound together by a kind of a secret link like the Knights Templars, had meeting places and conferences, and exchanged intelligence in the form of a "double meaning" poetry, which either conveyed news of immediate interest or led the others to the solution of intricate philosophic problems. These poet-knights belonged to the elite of mediaeval society, had probably adherents in other countries like France and the German Empire, and fought in the political field, totally unlike any political party today, for the establishment of a Roman-German Empire and a retrenchment of the power of the Church. They also fought the Church at a doctrinal level as, though recognizing her as the legitimate heiress of the Lord, they strongly objected to the secularization of her aims, to her interferences in the political field and to her withholding some of the deeper doctrines Dante and his contemporaries considered necessary to the right spiritual evolution of mankind.

According to Valli, five currents merge into Dante's work:

(1) Aristotelic thought rescued by St. Thomas Aquinas from Ibn Rushd's interpretation. The active intellect is still conceived as universal and impersonal, but takes the shape of a heavenly woman (Goethe's ewig Weibliches), who, reviving the passive mind, leads man to the right knowledge of God ;

(2) A mystical tradition connected with Gnosis and the old current of Wisdom (the book of Wisdom and the Song of Songs in the Bible) and showing some similarities to the platonic and neoplatonic currents of early Middle Ages. This ideal of sacred Wisdom also took the shape of a woman, heavenly Sophia.

(3) A mediaeval mystical tradition (St. Augustine, Richard of St. Victor, Joachim a Flore) identifying the Holy Wisdom with Rachel, aim and desire of all "Pious scholars" and prophesying a thorough renewal and revival in the spiritual trends of Middle Ages;

(4) The sometimes orthodox and sometimes unorthodox tradition of mediaeval reform, either bent on chastising the corrupt customs of the Church, like in the case of Franciscans, or on getting away altogether from her allegiance, and starting independent (heretical) movements, like the Catharists, Waldenses, heterodox Franciscans.

(5) The age-old custom of double meaning meant to escape "the coarse people" and even more the hostile authorities. Therefore obedience is denied to the Church in the present corrupt shape, in the very name of Truth and Wisdom as once upon a time revealed to the Church, of which the present-day religious society is no true nor worthy expression any more.

Dealing with all these headings in detail would drive us much too far away from tonight's subject, as that would drag in mediaeval politics, Pope Boniface's and King Philip's quarrel, the persecution of the Templars and Dante's alleged journey to Paris. Let us restrict ourselves to the mystical side of Dante's movement and work, the one that has the greatest bearing on its relations with Iran.

St. Thomas Aquinas' and the Dominicans' main object had been to fight the influence of the Arabs and to christianize Aristotle by showing that his doctrine of active intellect did not contradict immortality of the human soul in the least. The welding of the two human faculties in the process of reaching knowledge had even sometimes in Aristotle and Plato taken the shape of a wedding, of a copulation between one active and one passive element. It will surprise the listeners even less to hear that the same terms and similes bearing on wedded relations occur in mysticism, which is nothing else than a bridal attitude of the soul towards her Lord. Even Ibn Rushd, Averrois, the great opponent of St. Thomas, whom many mediaeval pictures depict as trodden under the Saint's heel, had written a pamphlet about "The Soul's Bliss and the Abstract Mind's Marriage with Man". Another of the mentioned sources of Dante's attitude, Bardesane's song, a product of the school of the Valentinian Gnostics, represents the World's Soul as a kind of female Aeon, projecting the archetypes of the Pleroma into the Cosmos. She is a fallen and redemed figure in the doctrine of *Pistis Sophia* (=Faith-Wisdom). Even the female figure in the Bible's book of Wisdom holds some resemblance to Beatrice: the author of the Book says that he sought her for a bride when he was a youngster, and conceive her as a sweet lady who goes out of her way to find people worthy of her and, just as Beatrice, shows herself benignly in the streets. Even Beatrice's death, taken by the materialistic commentators to be unshakable proof of B.'s real existence, has a special mystical meaning in that tradition, as it points to what is called *excessus mentis* (=ectasy, or partial attainment of oneness with God) in Latin.

The Crusaders came in touch with Sufi mysticism and with that strange secret movement which ran through the spiritual history of Iran from the 11th century and gave birth to a flourishing school of poetry. Two things strike us first when we read those poems: their utter unorthodoxy and their allusive love language, that seems to imply real wooing and earthly rapture, but may as well be taken to mean something entirely different. The unorthodoxy of some of those poets is much more aggressive than that of Dante and his friends. Attar writes: "Worship the idols, burn the Quran,

drink wine and shut your eyes to official religion". Rumi says: "The fool goes to the Mosque to worship, but ignores the true temple he has in his heart".

The principle of *excessus mentis* or *mors mystica* that has such a play in Dante's work, is known to al-Ghazali who describes a state of utter insensibility, where one has utterly departed from one's own limbs and totally merges into one's Lord.

Abu Said, the first of these mystic poets, wrote: "Do not blame me if I drink wine: I am indeed devoted to wine. When sober, I converse with strangers, when drunk, I lie on the bosom of my beloved (=God)." Somewhere else he speaks of heavenly wedding and goes so far as to describe the flirting and the caresses of nights of love spent together. These poets too were bound into a kind of guild, and Khakani said on their behalf: "We are the lovers of the Eternal One". Like their Italian brethren, they often mentioned mystical death.

Again Attar in his book 'On The Nature Of Things' tells the tale of the negro Piruz, pining for love of Yusuf: when at last he reaches him after a long quest, he looks in his Beloved's eyes and sees himself (a symbol of the reflection of all creatures in God as in a mirror), kneels before him, kisses his hands and falls dead.

More explicitely Humam ud din (died 1314) speaks of the beauty of his girl friend and describes her lips, cheeks and hair. Somewhere else he goes out of his way to point out the secret meaning of the worldly expressions they use and says, nearly with the very words of Dante's contemporaries: "Wise people hide from the fools their innermost thoughts, and drink the water that from the mysterious source gives life eternal". He goes on depicting each feature of his beautiful "mistress" and remarks further that, in order that such a beauty be hidden from profane eyes, the poet retired from the world assuming a beggar's attire, but actually leading a prince's life.

Khusrau of Delhi has a short poem on the blissful effect of his lover's appearance that reminds us of one of the most celebrated sonnets of Dante. Qasimi says clearly that love taught the fold all tricks and makeshifts of double meaning and deceit. And Rumi, quoting Plato, says that everybody's consciousness is like a mirror where, if all traces of rust and dirt are absent, the very image of God can be seen.

All these similarities very clearly pose the question whether the two movements were in contact. They also set us wondering why, in the affirmative case, these Christians entertained any friendship or had any ideal in common with Muslims, even when Dante's master, St. Thomas, was bent on offsetting their influence from Aristotle's philosophy. Again, the problem rises as to how, shortly after Ibn Rushd had written about "the Abstract Mind's Marriage with Man", Dante and his friends took up the same wooing-and-wedding symbolism in fighting for the opposite cause.

The history of religious movements in the mediæval Middle East in much

more intricate than one can think. After the bloody clash between Christianity and Islam in the 7th century and the huge upset in the pattern of peoples and faiths ensuing, things settled again, the sharp edges were knocked off many side movements of the earlier deadly opponents, and relations became sometimes so close that some Christian heresies like the one of the Catharists and the Albigenses, had their root in the Middle East and were clearly influenced by religious currents there. Let us not forget that the love songs of some Provençal poets and troubadours of the 13th century draw their inspiration from those heresies, and strongly influenced Tuscan love poetry of some years later. The order of the Templars, with which Dante had close connections, was abolished on the charge of holding some Muslim doctrines. On the other hand the Ismaelites and the Sufis were far from being Muslim "orthodox" schools. And Dante's mystical wedding with Beatrice, as well as the ones of his companions, clearly tended to personalize each poet's active intellect in the shape of a heavenly mistress.

All this will centainly require longer and closer scrutiny than Valli himself was able to carry out in his pioneer work. But, in keeping with the title of this lecture, a very bright light is shed on the hidden meaning of Dante's love poetry and on the plausibility of Valli's interpretation by even a cursory comparison with some of the Persian love poetry as I was able to establish tonight.

Influence of Buddhism on Islam

Lecture delivered before the Iran Society on August 17th, 1951

BY DR. FELIX VALYI

DR. Felix Valyi delivered a lecture before the Iran Society on the 17th of August, 1951 on "The Influence of Buddhism on Islam", a highly controversial subject which has occupied the minds of some of the eminent European Orientalists during the last 25 years. It was the late I. Goldziher, the famous Hungarian Islamologist who formulated the problem in precise terms in a lecture given to the Hungarian Academy of Sciences in 1903. Already Kremer indicated in his book on the *History of Ideas in Islam* the Indian influences which can be traced in the various currents of Islamic mysticism, after Sir William Jones' intuitive recognition of the fact that such influences exist undoubtedly. Goldziher took up the whole problem on the highest level: the parallels in Sufi poetry which have, without the slightest doubt, a deep affinity with the Meditation School in Buddhism. Goldziher was the first to analyze the legend of Emir Ibrahim Ibn Edhem, Prince of Balkh, who had renounced his principality and went into the Syrian desert as a wandering dervish founding the first important school of Sufism in the 3rd century of the Hejira. The legend of a prince of Central Asia who heard a voice while hunting in the forest warning him to give up the vain pursuit of luxuries, and who exchanged his sumptuous garments with the rags of his servant, disappearing in the wilderness, resembles the legend of the Buddha so strikingly that for a long time historians doubted the historicity of Emir Ibrahim Ibn Edhem's existence, assuming that the legend is a mere reflection of the Buddha-legend. But Goldziher accepts the historicity of the prince of Balkh, whose sayings have become a well-documented tradition in Syria. Even his tomb is pointed out in the Syrian desert. Recently the French Islamologist, Emile Dermenghem published a French translation of Sufi Wisdom, in which he gives a large place to Ibrahim Ibn Edhem. Since Goldziher's first conclusions research has followed up the influence of Buddhism in Central Asia and Iran, where Buddhist culture prevailed for centuries before the rise of Islam and undoubtedly left traces in the mentality of the islamized people. It is probable that Ibrahim Ibn Edhem was the heir to a Buddhist kingdom in Central Asia which yielded to Islam, when the Arab missionaries appeared in Balkh attracting the primitive tribes to the simple creed of Islam. Many tombs of Muslim saints in Central Asia have turned out to be the original centres of Buddhist pilgrimage long before the rise of Islam. Evidently the simple minds of those Central Asiatic tribes made no difference between the Holy Men of the two religions and continued to worship at the tombs of both. The whole historical background of Central Asia and Sassanid Iran militates for the hypothesis that Buddhism and Islam remained in close

touch for centuries before the souvenir of the Buddha has evaporated from the memory of people. Archæological and ethnological evidence show the constant interaction of the two cultures.

But Goldziher goes further in his investigation of Buddhist influence in Sufism by pointing out the profoundly Buddhist ideas in Abu'l Alaa Al Maari's poetry. Al Maari refused the favours of the Khalif of Bagdad, withdrew in the Syrian desert, living the life of a blind dervish, in his native village, where his tomb is still a centre of pilgrimage. Goldziher analyzing the thought-content of Al Maari's poetry definitely concludes that it was deeply influenced by Buddhism, and as such represents the highest level in Sufi poetry. According to Goldziher a school of Indian (Buddhist) Philosophy existed in Bagdad in Harun Al Rashid's time, and the independent minds among the great poets were deeply influenced by that school, the existence of which can be explained by the fact that India and Arabia were for centuries in close geographical and economic contact, exchanging goods and ideas constantly.

Of course, most European Islamologists ignore the extensive research done in the field of Buddhist cultural history, and in their ignorance of recent discoveries still restrict the sources of Sufism to its Christian affinities and to Neo-Platonism. Reynold Nicholson insists on the influence of Plotinos on Sufism, while others believe that Syrian monasticism determined the birth of the Dervish Orders. No exclusive hypothesis can explain the universal aspects of Sufism, even if we recognize that there are four schools of Sufism: the Syrian under Christian influence, the Spanish Arabian School of Mohid Eddin Ibn Arabi, which had such immense influence on the Divine Comedy of Dante, the Persian School of Khorassan and the Indian Mystics of Islam. These four schools have equal importance in the history of Sufism, and constitute a fundamental fact in the universal history of ideas, linking the Mediterranean cultures with the world of India and the Far East, a sort of mental bridge between Christianity, Islam and Buddhism, on the highest spiritual level, insisting on the fundamental unity of the human spirit, discarding all barriers of thought and creed on the summit of mystical insight.

It is this universal aspect of Sufism which gives it such great significance in the *History of Ideas*, and which makes Djelal Eddin Rumi, Ferid Eddin Al Attar and many other Sufi poets worthy of the study of historians who are more interested in thought than in politics or economics. It is the summit of philosophical thought clothed in magnificent poetic language which makes the highest manifestations of Sufism so attractive and persuasive. Richard Hartmann, the German Islamologist, has seen the light in his disputed book on *Indian Currents in Islamic Thought* when he tries to penetrate into the sources of mystical literature: the simple fact that Buddhism preceded Islam for a thousand years as the most powerful civilizing influence on the mind of Asia, should suffice to continue our research of the interaction of all the cultures which followed in the footstep of Buddhism, after its disappearance from the Indian subcontinent. Buddhism

and Islam are historically linked by the fact that they both penetrated into the same area successively and could not miss each other in the subconscious mind of the Asiatic nations. To a certain extent Islam succeeded Buddhism in vast areas of the Orient with its profession of universal fraternity and charity, principles which are emphasized in Sufi poetry as much as in the older Buddhist literature.

However controversial the subject will remain for some time to come, in the absence of philological evidence, psychological parallels and probabilities point in the direction which Goldziher has formulated so penetratingly in 1903. The duty of the historian is to suspend judgment and to go on with further research in the most fascinating field of human thought.

Synopses of Articles in Persian

Ikhwānu's-Ṣafā (*Brethren of Purity*)

BY AQA DR. ZABIHU'LLĀH ṢAFĀ

IT is about one thousand years that the problem of the whose and who of the Pious Brotherhood as well as the philosophical nature of the discourses written by them for driving home to people the philosophy and jurisprudence, has been a topic of discussion and research for the savants of the East and West.

As this chosen group of thinkers of that period kept their names, the origin and source of their beliefs quite concealed, there remained no doubt of their having been pedantic. They became thus the targets for men's attentions and interests.

Abu Tayyan Tauhidi, one of the fourth century A.H. writers had tried to throw some light on and remove the curtain from these persons and dealt with their thoughts as well as beliefs. It is not, however, known as to what extent the writer in his narratives had refrained himself from indulging in exaggeration and story-telling.

This book happens to be one of the oldest one in Arabic in which the influence of Indian philosophy may well be traced on the minds of the Muslim thinkers.

Dr. Zabihu'llāh Ṣafā, Professor of Teheran University, who has compiled a well-known work on epic poetry of Iran, has also written a book on the history of "the rational sciences in the Islamic culture" recently, a part of which dealing with the Brotherhood spoken above he has sent for *Indo-Iranica*. It is hoped the learned writer will send the other parts too for our Journal prior to their going to press.

The treatises of the Pious Brotherhood have in recent times become the centre of attention for the first time in India. The complete text in Arabic and the abridged Persian translation have been published in Bombay.

The point whether apart from the abridged Persian translation known as مجمل الحکمة published in Bombay any other complete translation of the same has been published in India or not, needs an explanation and clarification by the learned writer, for this point is of particular interest to the readers of our Journal.

The Ancient Neshapur

BY AQA DR. BAHMAN KARIMI

THE city of Neshapur has had great fame in the history of the Islamic culture and has been a centre of many a political, social and cultural activity for a period of five centuries. It is said, when Mamun sent Abdullah Tahir as Governor of Khorasan, the new Governor took with himself the majority of the scholars and the savants of the capital, to Neshapur. The oldest of Islamic educational centres were founded in this city, and the Nizamya or the University of Neshapur has been the oldest Mulk's Universities. Omar Khayyam rose from here and Attar has been from this place.

Neshapur was pillaged and sacked repeatedly and the new site of the city has for ever shifted from place to place.

To day, too, the city is situated on the railway route from Teheran to Ashp in the neighbourhood of the same Neshapur, of Omar Khayyam and Attar, the Shadyakh of Abdullah Tahir; and it is preserving thus its ancient renown as well as history.

The American Metropolitan Museum has been, for fifteen years past, busy trying to discover the Neshapur of the Sasanid period round about the present Neshapur.

At some points they have carried excavations also and have found vessels, coin, and other things which presumable are related with the Neshapur of the Islamic period. As yet, however, they have not succeeded in tracing Neshapur of the Sasanid epoch just as another American mission has brought to light the ruins of the ancient Ray.

From the viewpoint of the history of art, nevertheless, some fresh light has been thrown on the history of Iranian art in the course of these excavations. Dr. Bahman Karimi, who has worked for years in the archælogical section and has done a good deal of research in the mss. books and published also the old books, has tried to give in brief a short history of Neshapur, together with the results of the researches of the Americans. He has kindly sent his learned articles for the readers of the *Indo-Iranica*. In these articles he has done full justice to the subject. It is hoped Dr. Mehdi Bahrami, too, will in the near future grace our readers with his able articles introducing the old Iranian art and craft.

Takht-i Jamshīd

Ruins of Throne of Jamshīd or Persepolis

BY AQA M. TAQI MUSTAFAVI

NEAR to the city of Shiraz, on way from Ispahan to it, there is to be seen one of the oldest historical monuments connected with the era of the Achæmenid kings.

These dilapidated buildings, of which only the broken walls with some shattered pillars have survived, happen to be the most picturesque monuments of man's artistic ability, which, in spite of the destructiveness, damages and ravages, are still manifesting their old magnificence on the faces of the stones.

Mr. M. Taqi Mustafavi is an expert in Iranian archæology and by virtue of learning and seniority in work he today happens to be the president of the Archæology Department in Iran. In this very simple article Mr. Mustafavi has brought about a guide, simple and instructive for those who wish to pursue studies or make tours of the ruins of Jamshed.

With the help of pictures and a simple and good method he has so described everything that the reader is inspired with the desire of becoming an observer of these ruins himself.

The relationship existing between the name and the empire of Darius, the first founder of these buildings, and India has ever been an admitted issue, is confessed by all historians. Mr. Mustafavi, in this article, however, did not, I believe, think it proper to give in brief some description of the features of the peoples of India, Heravat and Zarranga Zang in particular as engraved on the walls of the Palace of Appadana. For by seeing the clothes worn, the presents of the nice articles of that period which these neighbouring nations are shown keeping in their hands we are made to understand the customs of that age.

While the first part of the article has been published in this issue,* it is hoped, that the author will continue to contribute the remaining parts of the article for publication in the future numbers of the *Indo-Iranica.*

* See *Indo-Iranica,* Vol. IV, No. 3, pp.

Story of Buddha's Life

BY MR. ABDUL HASNAIN ZARRINKUB

MR. Zarrinkub is a well known young critical writer of Teheran. He has good reputation in the literary circle of Teheran for aptitude for his research work. He generally contributes articles to the standard magazines of Iran like *Yeghma, Danesh* and *Ermeghan.* In this article, he has tried and succeeded to explain the glory of Buddha regarding his achievements in mysticism. The achievements of Buddha, in the Middle Age were well known all over Europe and the Islamic countries.

The teachings of Buddha gave influence not only to the religion of Mani and the Islamic mysticism but also to the rites and ceremonies of the Christian monks. The prevalence of the story of Buddha and Bluher in the Middle Age is the witness of Buddha's remarkable influence and his fame. The story of Buddha and Bluher is the story of Buddha's mystical instructions which he received from his teacher Bluher, a well known mystic and philosopher of Ceylon. This story for long has been known among the Muslims for its high religious admonition and philosophy. Some Persian writers like Sheikh Saddu, Majlisi and Nezam Tabrezi have also mentioned and narrated the story in their books.

The story of Buddha in the years of about 7th century A.D. was written in Greek language in the monastery of St. Saba at Palestine. In the 11th century A.D. the story was re-shaped and polished by Jean Damanene, a Patriarch of Antioch. In the 12th century it was transmitted into Latin and after that in most of the European languages.

In the 13th century A.D. the story was translated into French and German by Chadery and Rudolf d'Ens respectively. In the very century and after, the story was rendered into the languages of Spain, Poland, Sweden and Iceland.

The story of Buddha should have its origin from India as it seems to be based on Indian style of writing and thought. This story seems to come down to the Muslims in Sasanid period through Christian people. Thus those Islamic traditions which are based on that story have been influenced by Christian elements too.

However, as the story of Buddha has got highly respected and proper place in the religious and mystical literatures of different nations, so the extraordinary perpetual influence of Buddha in most of the world's religions has given to him a very high status.

Reviews

I SING IN THE WILDERNESS: AN INTIMATE ACCOUNT OF PERSIA AND THE PERSIANS. By Olive Suratgar. London: Edward Stanford, 1951. Pp. 234 with 27 illustrations and 3 maps. Price: 12sh. 6d. net. (Agent in India: ORIENT LONGMANS LTD., 17, Chittaranjan Avenue, Calcutta-13.)

The Author, Olive Hepburn of her maiden name, is an English woman who married a Persian young man whom she had known as a student in England, Mr. Lotfali Suratgar, poet and writer, now Professor at the University of Tehran. She settled down in the Persian capital in the early thirties.

When she landed at the little port of Pahlevi on the Caspian Sea she knew nothing of Persian and very little about Persia. She at first found but meagre comfort in her country of adoption and her ignorance of the language made her feel a real stranger even in polite society. She felt sadly disappointed and much irritated by the incomprehensible ways of the East. Her adaptation to her new surroundings was a hard schooling. In spite, however, of the solitude of her soul she refused to be downcast. She set herself with much courage and energy to explore "the wilderness" around her and to discover the beauty and charm of the country and its people. Her book is a description of her experience. It is a fine study of the Persian scene viewed from inside by a sensitive and cultured mind.

Mrs. Suratgar writes in a simple but colourful style; her spontaneity, her unstudied frankness are charming and attractive; her friendly criticism does not offend, it pleases. One, of course, should not seek in this account the latest economic statistics nor a political survey of the country nor a solution of the oil crisis. "I SING IN THE WILDERNESS" is not a book on economics, nor just a traveller's relation, still less a hymnbook ; it is a doubly psychological study of the Persians and of a foreigner who is already half Persian

The Author makes us live with a good, respectable middle class family. She takes us through the daily routine of the household with its little joys and its hardships. We are shown the cook in his kitchen, the servants and the cobwebs ; we are presented the visitors and the guests ; we help preparing the cakes for *Aid-i-Now Rooze ;* we are made to breathe the damp tepid air of the public bath and listen to its gossip ; we go sight-seeing and "summer-holidaying" at Shamiran and at Shiraz ; we attend lectures in schools, or view the parade and admire the imposing figure of Ala Hazrat Reza Shah, the mighty King ; we go to the palace to coach lovely princess Shams Pahlevi ; we watch the evolution of the woman's dress and the man's headgear ; we go on pilgrimage at times to some renowned shrine or listen to the ululation of pious believers over the martyrdom of Hussain. All the facets of Persian life are made to shimmer before our eyes under the azure sky of Resht and Kazvin, Tehran and Gulhek, Yezd, Shiraz and Isfahan, the hills and the vales and the stony deserts of Iran.

Before closing the book we fly to Abadan to stare in awe and admiration at the intricate machinery of the Oil Refinery ; we drive through well aligned and clean avenues where everything speaks of progress and forethought and regimentation. We are not explained the technicalities of the oil problem, but we are made to realize that besides a commercial aspect there is also a psychological one. The Author quotes a remark she heard from a highly placed Persian and thinks there is a lot of truth in it. "The English employees of the company, he said, had allowed a splendid opportunity to slip by: if, in the early days of the concession, they had taken pains to learn the Persian language, to make themselves at home in the country and to find friends among their Persian fellow-workers, they might have become Britain's

most effective ambassadors in the Middle East. The company itself had not only adopted an intransigent attitude in the earlier negotiations, but had paid little attention to the behaviour of its British employees.........Their stay in the country was an interlude in their lives to be endured until such time as they had made sufficient money to depart; in their spare time, they sipped whisky and gossiped at the club or played a few rounds of bridge and tried to forget their exile.........To-day there is ample evidence that the company is aware of its past mistakes.........But the damage done over a quarter of a century is not easy to repair, and one wonders whether this change of heart may not have come too late to influence the Persian attitude" (P. 206).

It is with regret that we close the book, but richer in sympathy for Persia and the Persians. We wish "I SING IN THE WILDERNESS" a wide diffusion.

V. COURTOIS, S.J.

MIR'AT-U'SH-SHU'ARÁ. By Muhammad Yahyá *Tanhá*, L.L.B. Published by the Author, 3, Rajgarh Road, Lahore (West Pakistan)—1951—two volumes—Price: Rs. 10/- and 6/-.

Someone once said facetiously—but none the less truly—that Persian poetry has a fatal facility for rhyme. The thousands and thousands of poets in Persia, and those who composed in that language in India prove the truth of the assertion that the Persian language is specially conducive to the creation of poetry, not necessarily of a high order. Numerous anthologies of Persian poets have been compiled. Urdu, though an indigenous product of India, has been greatly influenced by Persian, and its poetry is practically based on the Persian model. The result is that the onward march of Urdu poetry has been uninterrupted and the outcome is enormous. How far real poetry is included in it is another matter, but none can deny that its abundance is simply astounding. Anthologies in profusion have appeared but these lead one nowhere. The obscurity that surrounds the lives of the poets is still there. The first great work dealing with the lives of Urdu poets, produced by Prof. Muhammad Husain Azad, dealt with the most well known poets of the Urdu language. A book designed to give an interesting and useful survey of old and modern poetry has been a desideratum. This want has now been ably filled by an erudite scholar of Uttar Pradesh—Maulvi Muhammad Yahya Tanha—by the publication of the Mirat-ush-Shuara in two volumes. It covers a wide field, the lives and works of poets from 1700 to 1940 A.D. having been dealt with in a scholarly manner. No important poet has been left out, and one gets a reasonably good idea of Urdu poetry as it has developed. The book is well printed and bound. Vol. I is priced at Rs. 10 and Vol. II at Rs. 6. The publisher is Shaikh Mubarak Ali, Lahore Gate, Lahore.

RAZA ALI WAHSHAT

حضار محترم این بیت لسان الغیب خواجه حافظ را بخاطر دارند
که میفرماید :

خلل پذیر بود هر بنائی که میبینی
بجز بنای مودت که خالی از خلل است

در خاتمه باید این اتفاق و یا تفاوت وضع را بخود و به کارکنان مدرسه
عالی کلکته تبریک بگویم زیرا هفتاد سال پیش مدیرا ین مدرسه اجازه نداد
خطابه‌ای را که مرحوم سید جمال الدین اسدآبادی میخواست در تالار
این مدرسه ایراد کند به سمع دانشجویان مدرسه عالیه و مدارس دیگر برساند
و سید ناگزیر شد از اینجا به البرت هال برود و سخن در باب تعلیم و تربیت
براند ولی امروز کارکنان مدرسه نه تنها موجبات تشکیل مجمع بزم ایران را
در این تالار با شکوه فراهم آورده اند بلکه مرا نیز در اینکه چند دقیقه وقت
عزیز شما را باستماع سخنان خود بگذرانم آزاد گذارده اند .

تشکر کنم همان طور که باآقای فادر کورتوا رئیس جدید انجمن نیز این انتخاب شایسته را باید شادباش بگویم اعضای انجمن قطعاً پیش از این جانب بمراتب لیاقت و شایستگی این همکار فاضل خود آشنا هستند و بارزش زحماتی که در تنظیم و تدوین کتاب یادبود ابو ریحان بیرونی متحمل شده وقوف کامل دارند و امیدوارم این وظیفه سنگین جدیدی که بر عهده دارند ایشان را از تکمیل آن عمل باز ندارد بلکه بالعکس با دستی توانا کار را بپایان رسانند - نسبت بمراتب لیاقت و حسن خدمت و فعالیت آقای دکتر محمد اسحاق دبیر افتخاری انجمن هرچه بگویم جا دارد زیرا موما الیه مانند روحی است که در کالبد بزم ایران جای دارد امیدوارم آقای دکتر اسحاق در هشتمین سال خدمت خود بدین انجمن به توفیقات و تائیدات بیشتری نائل گردیده و بخصوص با انتشار منظم مجله که خوشبختانه از مساعدت مالی وزارت فرهنگ هند بهره‌مند است نام نیک بزم ایران را در سراسر جهان بلند سازد .

حضور عده زیادی از رجال و فضلای محل در این مجمع دلیل این است که هرچه این انجمن در مسیر زبان پیش میرود بیشتر مورد اقبال و توجه قرار میگیرد و خطابه فاضلانه آقای مشاور فرهنگی کنسولگری ایتالیا در کلکته راجع به ارتباط بسیار نزدیک و دیرین زبانهای اوستائی و فارسی باستانی با سانسکریت خود یک شاهد دلپذیری بود که امروز از خارج برای معرفی این ارتباط و تعیین ارزش اقامه شده و من بنوبه خود از این اقدام ایشان سپاس گذارم، یقین دارم سعی و کوشش اعضای فعال انجمن و انتشار منظم مجله ارکان آن در هر مرحله‌ای که از دوام انجمن میگذرد جلوه و رونق تازه‌ای بوجود خواهد آورد .

بنیاد انجمن یا بزم ایران بر شالوده محبت و یگانگی و ارتباط قرار دارد که ریشه‌های محکم آن در اعماق تاریخ تمدن و فرهنگ بشری پیش میرود و شاخه‌های برومند آن امروز پیش از پیش استعداد بر آوری دارد .

پیام جناب آقای سفیر کبیر دولت شاهنشاهی در هندوستان که بسمع حضار رسید بهترین گواه مزید علاقه و توجه روز افزون محافل ایرانی به پیشرفت کار بزم ایران و دوام انتشار مجله ارکان آن میباشد و امیدوارم در سال هشتم آثار این علاقه بصورت موثری جلوه یابد .

جناب آقای سفیر کبیر از عدم حضور خود در این موقع اظهار تأسف فرموده اند ولی این جانب خود شاهد این امر بودم که اگر قضیه ورود یک هیئت هفتاد نفری از ورزشکاران ایرانی در این دو روزه از تهران بدهلی نبود معظم له بهر صورت بود کارهای متراکم دهلی را برای حضور و شرکت در این مجمع دو روزی نادیده میگرفتند .

بی‌خبری و دوری نسل جدید نسبت به حقیقت روابط فرهنگی، و اجتماعی ایران و هند که سال پیش مورد تأسف ما بود خوشبختانه در اثر مساعی علاقمندان و محققین بی‌طرف و فضلای بنام هند و ایران دارد متدرجا جای خود را به معرفت و اطلاع میسپارد - و روز بروز بر شماره افرادی که بیشتر با مسائل فرهنگی مشترک آشنا و علاقمند شده می‌افزاید .

بیانات جامع و جالب جناب آقای ابو الکلام وزیر فرهنگ هندوستان که یکی از صدور محققین عصر هستند در مواقع مقتضی و متناسب فوق العاده در کشف حقایق تاریخی سودمند اتفاق افتاده است .

تاثیری که انجمن بزم ایران و انتشار ارکان آن میتواند در پرده کشائی از حقایق و آشنا کردن عموم بروابط فرهنگی ذات البین داشته باشد محتاج بتذکار نیست زیرا عیان است و بی‌نیاز از بیان .

سعی و اهتمام قاطبه اعضاء فعال و هیئت مدیره مشکور و ملحوظ است اما من میخواهم به آقای دریور که پس از دو دوره متوالی قبول ریاست انجمن امروز جای خود را بیکی از همکاران شایسته خویش سپردند تبریک بگویم و از خدماتیکه در راه تحکیم اساس انجمن مبذول داشته اند

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از این فرصتی که بار دیگر در نتیجه دعوت شورای بزم ایران برای حضور در کلکته و دیدار دوستان فرهنگ و ادب ایران نصیب این جانب شده سپاس گذارم از مخادیم محترمی که در ضمن اظهارات خویش مرا بیش از آنچه مستحق بوده‌ام ستودند متشکرم و میدانم که این بیانات مودت‌آمیز علامت مهر و محبت ایشان نسبت به فرهنگ و تمدن ملتی است که من یک فرد بی‌اهمیت و ساده آن هستم .

خوشبختانه همان طور که در سال گذشته پیش بینی کرد و بعرض حضار رسانید جلسه مجمع سالیانه امسال در محیطی مقرون بصلح و صفا و امنیت خاطر تشکیل یافت که حقیقةً آرزوی آن روز ما تحقق یافت (چه میبینم غبار غمی بر خاطری بنشسته است) .

امیدواریم جلسه سال آینده در محیط آسوده‌تر و آرامتری تشکیل یابد که سراسر جهان از شرق تا غرب و شمال تا جنوب همه از نعمت امنیت و صلح و همکاری برادرانه بهره‌مند باشند و از این ابرهای تیره جنگ و اختلاف که عالمی را فرا گرفته در آن روز نشانی نباشد و همگی جهانیان از پرتو آفتاب حق و عدالت روشنی و گرمی بهره برند .

مسرت دیگر این است که انجمن در سال هفتم دست بکار انتشار مجله زبان حال خود شد و امید میرود ادامه آن بهترین گواه ثبوت قدم و رسوخ عقیده اعضاء فعال انجمن در پیشرفت آمال و منظورهای اساسنامه انجمن باشد .

شدن مولانا بعلت شرکت در نهضت آزادی خواهی کشور دو بار از بین رفت دوباره ترجمه شده و منتظر روز خجسته‌ای است که بچاپ و نشر رسد.

امید است که این قسمت نیز زودتر در دسترس علاقمندان به قرآن گذارده شود ـ تا بتوانند با مطالعه آن به افکار یکی از بزرگترین دانشمندان اسلامی در شرق پی ببرند.

از این موضوع به حس احترامی که اسلام نسبت به سایر مذاهب داشت پی میبریم حسّی که متأسفانه با نظریات ناتجردانه ملاهای بی‌اطلاع در گوشه انزوا سپرده شده است .

مولانا این حقیقت بزرگ را مجسم ساخته و نشان میدهد که اختلاف بین افکار و ادیان و عقاید بخشی از طرح آسمانی است و از بین بردن آن بنام مذهب یا سیاست مخالف روح مذهب و قوانین روان شناسی است ـ مولانا طی تفسیر ماهرانه خود از سورهٔ فاتحه موضوع بدیع و بزرگی را بوجود آورده است ـ در حالیکه مفسرین دیگر در پیچ و خم گفتگوها و ضد و تنقیص‌های ماوراء فیزیکی درباره صفات الهی و موقعیت جغرافیائی صحیح بهشت و دوزخ و یا آب و هوای زندگی پس از مرگ که به هیچ وجه با مسائل زندگی و سرنوشت بشری ارتباطی ندارد گمشده اند مولانا با مهارت کاملی راهنمائی برای زندگی پاک بشر یافته و به انسان میآموزد که چگونه خود را به خلق و خوی خدائی زینت دهد ـ حکمتی که در آیه تخلّقوا باخلاق الله آمده است بطور کلی میتوان طرز برخورد مولانا را در سراسر کتاب طرز نوین پیشرفت و حقیقت بینی معرفی کرد ـ در اینجا ممکن است چند کلمه‌ای هم راجع به طرز نوشتن ترجمه و تفسیر ذکر کرد .

مولانا یکی از بزرگترین ادباء زبان اردو بشمار میرود ـ در مراحل اولیه نوشته‌های او دارای جملات و کلمات بزرگ و خیره کننده‌ای بودند ولی بعداً بیشتر بسوی سادگی متوجه گردید و مخصوصاً در این ترجمه زبان ساده و موثری را بکار برده است که با زبان اصلی قرآن هم‌آهنگی کاملی دارد .

در تفسیر آن میتوان جملات زیبائی یافت که هر یک بین قطعات منتخب ادبی درّ شاهواری محسوب خواهند شد ـ بعقیده من سایر ترجمه‌هائی را که دیده‌ام از نقطه نظر زبان چندان جالب توجه نبوده اند ـ مایه تأسف است که تا بحال فقط هجده جزء اول قرآن ترجمه شده است و بقیه آن که هنگام زندانی

مگر اینکه از مراحل بی‌ایمانی گذشته باشد ـ اینک آنچه را که پس از سالها رنج و مشقت مطالعه و تحقیق بدست آورده‌ام در این صفحات به خوانندگان خود تقدیم میکنم ـ این کلمات که شاید از شخص دیگری به ادعای بیجا تعبیر میشد از این دانشمند بزرگ معرف صحیحی از عقاید و نوشته‌هایش محسوب میگردد ـ اهمیت مخصوص ترجمه و تفسیر کامل سوره فاتحه در این کتاب اینست که مفسر به هدف اصلی قرآن بازگشته و با وضوح و قدرت کاملی دعوت قرآن را از وجدان و فکر بشر مبنی بر ایجاد فرد و زندگی پاکتر و مطبوعتری تکرار میکند ـ امروز بشر به هرچه میخواهد اعتقاد داشته باشد عقاید کویرتیک ـ نیوتن ـ انشتن یا داروین را قبول کند ولی باز این دعوت قرآن مهمترین اصل زندگی او را تشکیل میدهد ـ در تمام عهود و ادوار مذهب با این اصل سروکار داشته است ـ مولانا با قدرت بیان خود پرده‌های ابهام را از اطراف تعلیمات قرآنی دور کرده و آنرا در قالب حقیقی افکار مذهبی جهان جای داده است ـ موضوع مهم دیگری که در این تفسیر مشاهده میشود اینست که نوع بخصوص از وجوه استدلال برای قرآن اتخاذ شده است ـ همان طوریکه گفتم استدلالات در این مورد به منطق ظاهری کاری ندارند بلکه استدلالات غیر قابل افکاری هستند که از طبیعت جهان ـ طبیعت بشر و اشیاء و از وجود و تعلیمات خدا جای دارند.

مثلاً درباره مسئله مهم تخلیق بالحق و تخلیق بالباطل مولانا آنرا به چیزی که برهان رحمت و برهان ربوبیت میخواند مربوط ساخته است.

چنین روش میدان جدیدی برای مطالعه و تحقیق مفسرین آینده بوجود میآورد ـ علاوه بر این پایه و اساس اصلی قرآن را مبنی بر اینکه تشکیل و پیشرفت تجربیات مذهبی انسان جریان دائمی و لا ینقطعی را داشته و اینکه اسلام بعنوان یک مذهب اصولی را که پیامبران پیشین آموخته اند در قالب جدیدی به جهان معرفی میکند تاکید می‌نماید.

عملی که منظور آن تولید انقلابی در زندگی بشر و اعطاء ارزش اخلاقی به آن است مطالب و اصول ستاره شناسی ـ انسان شناسی و جغرافیای جدید را بیرون آورند .

مثل اینکه منظور از نزول قرآن اشاره به قوانین علمی و اصولی بوده است که قرنها بعد از راهها و روشهای فنی و علمی توسط دانشمندان کشف شدند .

بعقیده مولانا آزاد چنین عملی نیز بیهوده است و با مقصد اصلی قرآن مطابقت نداشته و مورد دیگری از تغییر بالرای به شمار میرود که تحقیق اصلی یا اجتهاد نیست بلکه نخست عقیده‌ای را بوجود آورده و سپس کلمات و عقاید قرآن را در این عقیده جای میدهد .

با درک این مقدمه میتوان باهمیت این اثر مولانا ابو الکلام آزاد پی برد مولانا هر دو روش را که ذکر کردیم رد نموده به راه سراشیب تقلید پشت پا زده و طریقه مشکل ولی مفید تحقیق و اجتهاد را درپیش گرفته است و می‌بینیم که بواسطه خرد و درایت خود از عهده این کار برآمده است از مقدمه این کتاب چند جمله‌ای را بسمع شنوندگان گرامی میرسانیم که درباره تحریر کتاب توضیحاتی میدهد و میگوید که :

طی بیست و هفت سال گذشته (این قسمت در سال ۱۹۳۰ نوشته شده است) قرآن همیشه مرکز افکار و اندیشه من بوده است با دقت در هر کلمه‌ای از آیات و سور آن مراحلی را پیموده‌ام ـ قسمت اعظم مطالبی که تا کنون درباره تفسیر نوشته اند مورد مطالعه من قرار گرفته و برای تحقیقات انتقادی تمام معلومات قرآنی را تحت بررسی قرار داده‌ام ـ طی تحقیقات خود بین کهنه و نو فرقی ننهاده‌ام ـ اولی را بمیراث دریافت کرده‌ام و دومی را با کوشش خود بدست آورده هیچگاه به تحصیلات مقدماتی و سنن خانوادگی خود قانع نبوده‌ام ولی تحقیق را بر تقلید ترجیح داده‌ام ـ از صمیم قلب چیزی را باور ندارم مگر اینکه روزی خار شک و شبهه درآن خلیده باشد و ایمانی در دلم یافت نمیشود

مصنوعی بودن خوانده شد و سعی میکردند که افکار اسلامی را با منطق و عقاید ماوراء فیزیکی یونان معرفی کنند ... مثل اینکه معرفی کردن پیغمبر اکرم بعنوان یکی از استادان منطق ارسطو و مطابقت تعلیمات قرآنی با اصول فلسفه یونان برای اسلام افتخاری بشمار میرفت ـ در نتیجه این عمل مشاجراتی طولانی و ضد و نقیضهائی درباره مسائل غیر ضروری در تفسیر قرآن بوجود آمد و سطح علوم قرآنی رو به تنزل نهاد .

مولانا آزاد در این باره میگوید ـ مسلمانان آن دوره هنگامیکه دیدند نمیتوانند خود را به اوج عظمت تعلیمات قرآنی برسانند آنرا تا سطح افکار خود پائین آوردند .

مولانا در این باره بشرح بیشتری پرداخته و میخواهد بگوید که چنین امری کاملاً طبیعی است و در این باب مینویسد که :

هنگامیکه از فطرت یا طبیعی بودن دور شده و بسوی وضعیت یا مصنوعی بودن نزدیک میشویم فکر ما نمیتواند قدر و قیمتی برای سادگی طبیعی قائل شده و آنرا زیبا و با شکوه بشناسد و فقط میتواند هر چیزی را با تزیینات مصنوعی و بیهوده در نظر خود زیبا جلوه گر سازد .

باین ترتیب وضوح مطالب قرآن جای خود را به ابهام بخشید و رفته رفته برای مردم عادی درک الهامات و هدایت این کتاب آسمانی مشکل شد .

تفسیر امام فخر الدین رازی و پیروان او گواهی است بر انحطاط ارزش و تحقیقات علوم قرآنی در این اواخر نیز در هند و مصر برای سازش دادن تفسیر با عقاید جدید و مطابقت آن با افکار جدید و رهائی تفسیر از چنگال منطق یونان و بعضی الفاظ سعی و کوشش بعمل میآمده ولی این مفسرین نیز دچار خطای دیگری شدند زیرا میکوشیدند نشان دهند که بین مطالب قرآن و حقایقی که علوم جدید کشف نموده اند هم‌آهنگی وجود دارد و از یک کتاب اخلاق

بقلم خواجه غلام سیدین
ترجمه محمود تقوی

ترجمه قرآن شریف

ترجمه مولانا ابو الکلام آزاد

بحث درباره این اثر بزرگ مذهبی و ادبی در این چند دقیقه‌ای که
ت اختیار داریم کاری است بس دشوار ـ گفتگو درباره ترجمه و تفسیر قرآن
وسط مولانا ابو الکلام آزاد وقت و فرصت بیشتری لازم دارد ولی در این
دت محدود سعی میکنم که اهمیت و نکات برجسته آنرا بسمع شنوندگان
ود برسانم .

قبل از هر چیز باید بگویم که من آن قدر از مطالعه آن سود برده
. بهره‌مند شده‌ام که فعلاً مجبورم هنگام بحث درباره آن دامن احتیاط را از
کف ندهم و هدف خود را نیز به بحث درباره مسائلی که ممکن است
دود سازم .

برای اینکه به معنی و مفهوم قرآن پی ببریم باید بخاطر داشته باشیم
که قرآن کتابی است حاوی وحی و الهام و مانند سایر کتب آسانی مستقیماً
ا ضمیر و وجدان بشر سروکار دارد .

در اوان تاریخ اسلام قدرت آن در طبیعی بودن و سادگیش بوده که
تی از قوم عرب آنانکه بزینت علم مزین نشده بودند میتوانستند مطالب
نرا درک کرده و بدین وسیله وضع زندگی خود را تغییر دهند .

طی قرون بعد ادبیات و افکار اسلامی با فرهنگ ایران و روم تماس
حاصل کرد و با ترجمه‌هائی از یونانی بر ذخائر علم و حکمتش افزوده شد ـ
ین موضوع برای مفسران آینده اثر خاص پیدا کرد ـ این مفسرین بجای
ینکه تعلیمات قرآن را بزبان ساده و عادی ترجمه و تفسیر کنند ـ تحت نفوذ
فکار یونانی راه و روش سفطه‌آمیزی را درپیش گرفتند که ''وضعیت،، یا

زرنکا (سیستان کنونی) و خوارزمیها نمودار هستند، در ردیف دوم شش ملت نموده شده است ردیف جلوتر نمایندگان ارامنه با اسب و ظرف گرانبهائی پشت سر آنها بابلیها که گاو کوهاندار از جمله هدایای ایشان است پس از آن نمایندگان سیلیسی(؟) در آسیای صغیر که دو رأس قوچ ممتاز ضمن هدایای خود میآورند و بعد از آن سکاهای تیز خود سپس آشوریها و در آخر سکاهای هوم‌ورک دیده میشوند - ردیف سوم شامل پنج ملت بوده ابتدا نمایندگان فنیقیه با ظروف گرانبها و عرابه عالی سپس مردم کاپا دوکیهٔ (؟) در آسیای صغیر پس از آن نمایندگان یونانیان سارد و بعد مردم هاروواتی یعنی اهالی رخج در افغانستان و بالاخره هندیان دیده میشوند - پنج ملت دیگر هم روی دیواره پلکان بر بالای نقش شیر و گاو نموده گشته که به ترتیب از بالا بپائین شامل نمایندگان سکود را یعنی ساکنین تراس و مشرق مقدونیه و سپس عربها و پس از آن ملتی شبیه آشوریان بوده در منتها الیه دیواره پله نمایندگان پونتیها (سومالی کنونی) و حبشیها که آخرین قوم تابع شاهنشاهی ایران بشمار میرفته داس و ظرافه هدیه ایشان میباشد حجاری شده است - آثار آتش سوزی اسکندر در قسمت جنوبی همین بدنه که نقش ملل تابع ایران بر آن حجاری گشته و همچنین بر روی پله منتها الیه جنوب آن بخوبی پدیدار است توضیح درباره اینکه بیست و سه مجلس فوق از لحاظ مدرک عظمت و قدرت ایران در عصر شاهنشاهان هخامنشی تا چه پایه اهمیت دارد در اینجا زائد بنظر میرسد ضمنا طرز لباس و درجه تمدن و صنعت ملل تابع ایران از روی نقوش و هدایای هر کدام معلوم گشته - اطلاعات بی‌بدلی را در این باره باختیار علاقه‌مندان میگذارد و شرح این قسمت در اینجا جز اطناب مطلب سودی نخواهد داشت - بر طرفین بدنه‌های هر یک از پلکانهای آپادانا کتیبه‌هائی بخط میخی دیده میشود در لوحه یکطرف متن پارسی و در لوحه طرف دیگر متنهای بابلی و عیلامی است و مضمون آن بطور خلاصه از احداث پلکانها و نقوش روی آنها بفرمان خشایارشا حکایت مینماید *

(بقیه در شمارهٔ آینده)

خاص شاهنشاه بوده اند در سه ردیف دیده میشود ـ در بدنه وسط پلکان نقش هشت نفر سر باز نیزه‌دار که باز یکی پارسی و یکی مدی باشد حجاری گردیده است ـ در بدنهٔ بزرگ دیگر بیست و سه مجلس هر مجلس شامل تصویر نمایندگان یکی از ملل تابعه ایران با لباس و هیئت مخصوص و هدایائی که جهت شاهنشاه عرضه میدارند ترتیب داده شده است دست نفر مقدم هر دسته از نمایندگان را یک حاجب پارسی یا مدی گرفته برای بار یافتن بحضور شاهنشاه میبرد و پشت سر وی سایر نمایندگان آن ملت هدایای خود را میآورند ـ وضع نقوش برجسته را در پلکانهای دو ایوان شمالی و شرقی آپادانا طوری ترتیب داده اند که مانند تمام نقوش برجسته تخت جمشید در یک طرف جانب راست و در طرف دیگر پهلوی چپ اشخاص بخوبی نمودار باشد و بدین ترتیب برای علاقه مندان بمطالعه وضع لباس ملل مختلف و افسران هخامنشی موضوعهای بسیار شیرین و دلچسپ فراهم میباشد *

شرح نقوش برجسته ملل تابع ایران بر بدنه پلکان
بزرگ جبههٔ شرقی آپادانا

چون یکی از جالب‌ترین و دلنشین ترین آثار تخت جمشید همین قسمت اخیر یعنی بیست و سه مجلس شامل تصاویر ملل تابعه ایران در حال عرضه داشت هدایای خود و بار یافتن بحضور شاهنشاه هخامنشی میباشد لذا از روی نقوش بدنه بزرگ پلکان شرقی آپادانا در قسمتی که تصاویر ملل مزبور نموده شده است نظر به سالمتر ماندن آنها ذیلا بمعرفی هر یک از اقوام تابع ایران میپردازد :

همانطور که فوقا اشاره نمود تصاویر این ملل در بیست و سه مجلس ترتیب داده شده از این بیست و سه مجلس هفت مجلس در ردیف بالا قرار دارد مجلس اول نمایندگان مدیها مجلس دوم نمایندگان خوزیها مجلس سوم پارتها مجلس چهارم ملتی شبیه به پارتها یعنی سغدیها یا باختریها مجلس پنجم مصریها (که نیمه بالای بدن آنها ریخته و از میان رفته است) در مجلس ششم و هفتم ظاهرا نمایندگان

این بنا واقع گشته بخلاف دو دروازه دیگر دارای دیوارهای سنگی نیست بلکه تنها قسمت پائین آن از سنگ ساخته شده بقیه آن خشتی بوده است و اکنون آستانه سنگی آن پدیدار و باقی میباشد از این دروازه بحیاطی داخل میشدند که عبارت از حیاط شمالی کاخ آپادانا است *

نزدیک این دروازه تخته سنگ بزرگی در کف حیاط شمالی کاخ آپادانا قرار دارد که بعضی دانشمندان آنرا حوض آب برای دست و رو شوئی کسانی که باید حضور شاهنشاه بار یابند یا آبشخور اسبان در مواقع سلام و روزهای عید دانسته برخی دیگر آنرا محل آتش و مراسم مذهبی در اینگونه مواقع تشخیص داده اند و اکنون که خاکهای آنرا برداشته اند دیده میشود که ارتفاع آن زیاد و میرساند برای نصب در محلّی از کاخ بوده هنوز کار آن ناتمام است و مصرف اصلی آن معلوم نیست و بهرحال اثر جالب توجهی مخصوصاً از لحاظ یکپارچه بودن سنگ آن بشمار میرود ـ در هر صورت پس از عبور از دروازه مزبور بطرف کاخ بزرگ باریا آپادانا میرفتند *

(۳) کاخ آپادانا :

این کاخ همان کاخ عظیمی است که ستونهای بلند و پلکانهای مفصل آن مهمترین آثار موجود تخت جمشید بشمار میرود ـ کاخ مزبور از طرف شمال و مشرق به حیاط وسیعی مشرف بوده در هر یک از آن دو سمت پلکانهای مفصلی داشته است ـ پلکان شمالی چون از قدیم الایام بیرون از خاک بوده خرابی و آسیب زیاد بآن وارد آمده است و پلکان شرقی چون طی قرون متمادی خاک آنرا فرا گرفته سالمتر و بهتر باقی مانده است ـ در هر دو پلکان یک بدنه سراسر صف افسران و سر بازان و مراسم مربوط به سلام ارتش شاهنشاهان هخامنشی نموده شده در ردیف بالا نقش عرابه‌ها و اسبهای سلطنتی و کرسی مخصوص شاهنشاه و در دو ردیف پائین تصویر افسران و بزرگان در باریک درمیان یکی پارسی و یکی مدی بنظر میرسد و در قسمت جلو صورت عده از سر بازان جاویدان که سر بازان

شرح اجمالی آثار تخت جمشید

از آقا سید محمد تقی مصطفوی رئیس ادارهٔ کل باستان شناسی طهران

(۱) صفه بزرگ تخت جمشید و پیکان اصلی ورودی :

صفه بلند و وسیعی که بنام تخت جمشید خوانده میشود دراصل تپه سنگی متصل بکوهستان رحمت بوده که اطراف آنرا بریده با نصب سنگهای جسیم دیواری مضرّس ترتیب داده اند ارتفاع این صفه از کف جلگه متفاوت بوده حد اقل ارتفاع آن ۸ متر و بلندترین نقطه آن قریب بیست متر از کف جلگه ارتفاع دارد ـ طول این صفه در حدود ۴۵۰ متر و عرض آن در حدود ۳۰۰ متر است و بر روی تخته سنگ بسیار بزرگی بر قسمت وسط لبه جنوبی صفه مزبور داریوش کبیر کتیبه بزرگی احداث نموده که حکایت از احداث صفه بامر و در زمان این شاهنشاه عظیم الشان میکند *

برای بالا رفتن به صفه تنها یک راه ایجاد نموده بودند که عبارت از پلکان دو طرفه بسیار بزرگی شامل صد و ده پله از هر طرف میباشد و شخصی که وارد تخت جمشید میشود از طرفین شمال یا جنوب بالا رفته پس از صعود ۶۲ پله در جهت مخالف حرکت نموده ۴۸ پله دیگر را طی میکند و در بالای پلکان بزرگ مقابل مدخل اصلی یا دروازه ورودی کاخهای تخت جمشید قرار میگیرد *

(۲) دروازه ورودی کاخهای تخت جمشید :

همینکه از پلکانهای اصلی بالا روند به بنای ورودی تخت جمشید میرسند ـ این بنا ساختمان بسیار متناسب و شیوائی بوده که چهار ستون سنگی و سه دروازه بزرگ دارد دروازه غربی آن روبه پلکان بزرگ ورودی قرار گرفته شکل گاوهای بسیار سترک بر آن نقش نموده اند و قسمت سر گاوها از میان رفته است ـ دروازه شرقی آن هم دارای شکل گاوهای بالدار با سر انسان بوده از آنجا رو بمشرق بطرف حیاط کاخ صد ستون میرفته اند ـ دروازه سوم در طرف جنوب

از ۱۳ سکه تپه الب ارسلان ۹ سکه آن متعلق بقرن هشتم و نهم و بقیه بدون اهمیت اند *

خلاصه از روی سکه‌هائیکه توسط ابو مسلم باسم عبد الرحمن ضرب شده و سکه محمد المهدی که حکومت افتخاری نیشابور را داشته (۱۴۱ - ۱۵۱ هجری) (۷۵۸ - ۷۶۸ میلادی) و از سکه ضرب شده در بخارا (۱۶۰ هجری) (۷۷۶ میلادی) توسط ابو عبد المالک بن یزید الخراسانی که حاکم نیشابور بوده و دیگر از موحد بن مسلم و سایر سکه‌ها که در این ناحیه پیدا شده است میتوان ثابت کرد که ساختمان و تعمیرات این ناحیه در این قرن بوده است *

اطلاعات بیشتری در این باب منوط باکتشافات بیشتری است *

دارد اگرچه ساختمان آنهم بکلی متفاوت با این ناحیه است چه بعضی ممیزات مخصوص این ناحیه مثلاً اگر حروف کنبد مسجد نائین را که با خط کوفی نوشته شده و بخصوص در کلمه (الاخرین) آن نگاه کنیم یک رابطه و شباهتی بکلمه‌ای که در کتیبه سبزپوشان نوشته شده است دارد *

فرق عمده در طراحی است نه خطاطی چه در کلمه (یوم الدین) دال آنها باهم فرق دارد بدبختانه تاریخ ساختمان نائین درست معلوم نشده و (Flury) (فلوری) تاریخ آنرا بقرن دهم نسبت میدهد و او حدسش از روی شباهت خطاطی این ناحیه با سامره و ابن تولون در قاهره است و بعلاوه در سبزپوشان سکه یا علائم دیکری بدست نیامد که از سلجوقی باشد چه سکه‌های بدست آمده را میتوان بسه دوره تقسیم نمود *

اول — قرن دوم و سوم هجری - قرن هشتم و نهم میلادی *
دوم — نیمه دوم قرن چهارم هجری - نیمه دوم قرن دهم میلادی *
سوم — قرن ششم ببعد - قرن دوازدهم ببعد *

و چون دو دوره اول مهمند و مطابقت با سائر علائم میکنند میتوان کفت که سکه‌های دوره سوم از دست رعایا که در حدود قرن دوازدهم و سیزدهم میلادی در اطراف این ناحیه بوده اند افتاده زیرا شهر نیشابور پس از غارت غزها به محل دیکر انتقال یافت و تنها سکه‌های دوره دوم مهمند که در زمان صلح و صفا و زمان حکومت محمد بن سیمجور که از طرف منصور اول و نوح دوم در آنجا حکومت میکرده بوده است *

پس کتیبه‌های سبزپوشان بین سنوات (۳۰۵ - ۳۷۱ هجری) (۹۶۱ - ۹۸۱ میلادی) نوشته شده است *

خلاصه سکه‌های پیدا شده - از ۳۸ سکه پیدا شده در سبزپوشان ۳۱ سکه آن تاریخ قرن دوم و سوم هجری هشتم و نهم میلادی را دارد و دو سکه آن متعلق باواخر سامانی است و چهار سکه آن تاریخ معین ندارد *

۲ — در ناحیه سبز پوشان چندین سکه بدست آمده که کمک فوق العاده‌ای بتاریخ اشیاء پیدا شده نموده است مثلاً در یک ناحیه ۹ عدد سکه بدست آمده که ۷ عدد از آنها بین سنوات (۱۵۳ - ۲۰۰ هجری) (۷۷۰ - ۸۱۵ میلادی) است و یکی از آنها متعلق بعهد طاهریان و یکی در حدود سال (۵۹۸ هجری) (۱۲۰۰ میلادی است) و دو عدد سکه دیگر بدست آمده که تاریخ آن (۱۵۳ هجری) (۷۷۰ میلادی) است و از روی این سکه میتوان حدس زد که تاریخ ساختمان اولیه این ناحیه در نیمه دوم قرن دوم هجری (هشتم میلادی) بوده است و از این ساختمان دیوار جنوب غربی که محراب در آن ناحیه قرار گرفته بود و شاید شمال غربی دیوار اطاق باقی مانده و این ساختمان را در قرن سوم هجری (نهم میلادی) - خسارتی وارد آمده و آنهم در موقع نزاع و کشمکش سلسله طاهریان با صفاریان بوده است و پس از ساختمان و تعمیر دوباره دیوار محراب بدو قسمت تقسیم شده و محراب را دو پاره کرده بطوریکه یک گنبد در این محل ایجاد شده است و در این جا کتیبه‌های و نقاشی‌های عهد سلجوقی بدست آمده و تصور میرفت که سلجوقیان در ساختن این بنا شرکت داشتند چه طغرل بیک (۴۲۹ هجری) (۱۰۳۲ میلادی) سلطنت سلجوقی را بدست آورد و در سال (۵۳۰ هجری) (۱۱۳۵ میلادی) نیشابور را پایتخت قرار داد و در حوالی این محل تپه‌ایست که باسم تپه‌ای الب ارسلان معروف است ولی بیشتر این نظریات حدس است مقرون بیقین و پس از دقت و مطالعه معلوم میشود که ممیزات ساختمان تپه سبزپوشان ابداً شباهتی به ساختمان زمان سلجوقی ندارد و اگر نظری بقبر جلال الدین در اوزکند ترکستان شود (۵۴۷ هجری) (۱۱۵۲ میلادی) و با مقایسه از حیدریه قزوین بعمل آید (قرن ششم هجری) (دوازدهم میلادی) اختلاف ساختمان این ناحیه با زمان سلجوقیان بخوبی معلوم خواهد شد و تا حال چیزی بدست نیامده که شباهت تام بسبزپوشان داشته باشد مگر چند طراحی از کتیبه مسجد نائین که شباهت به کتیبه این محل

کاسه هائیکه از این ناحیه بدست آمده اکثر ظریف و دارای لبه‌های نازک و ته‌های محکم اند و در ساختمان و رنگ آمیزی آنها استادی و مهارت کامل بکار رفته و اغلب آنها از گل سرخ ساخته شده و در بعضی از آنها خط کوفی که با رنگ سرخ شفاف و حاشیه سیاه است دیده میشود و از هر حیث بی‌شباهت بکاسه های سمرقند نیست ولی بعضی دیگر از این کاسه‌ها دارای حاشیه سفیدی که در روی زمینه قهوه‌ای رنگ آمیزی شده و شبیه بکاسه‌های ساوه و سامره و حیره اند دیده میشود و این کاسه‌های اخیر را می‌توان بقرن دوم هجری (هشتم میلادی) نسبت داد و نیز کاسه های بسیار قشنگ و ظریفی بدست آمده که از هر حیث شباهت کامل بکاسه‌های عصر ساسانی دارد و از این رو می‌توان گفت که نفوذ ساسانیان در این ناحیه بعد از اسلام بوده است و کاسه‌های دیگری که نفوذ چینی را نشان میدهد بدست آمده است و البته نباید تعجب کرد که نفوذ چینی در این سرزمین و آنزمان بسیار بوده چه تاریخ بما نشان میدهد که در زمان سلطنت (تانگ) کوزه سازی و صنایع دیگر چینی در عراق و ایران و مصر رونق یافت و ما بخوبی میدانیم که در زمان سلطنت این پادشاه وسعت چین بترکستان رسید و رابطه چینیها با خلیج فارس بسیار بود و همینکه چینی ها با اعراب مواجه شدند زیاد بن صالح آنها را در رودخانه تالاس نزدیک تاشکند شکست داد و بقول خود اعراب بیست هزار اسیر از آنها گرفت و بگفته ثعالبی این چینیها بساکنین سمرقند کاغذ سازی را تعلیم دادند و بگفته این فقیه همدانی این اسرا اغلب صنایع خود را باهالی خراسان آموختند و از این رو نفوذ صنعت چینی و بخصوص کاسه سازی در ایران دیده میشود ولی رویهمرفته ثابت شده است که این ناحیه کمتر در تحت نفوذ صنعت خارجیان مانند عراق و سامره و نقاط دیگر واقع شده و کاسه‌های نیشابور دارای ممیزات خاص و مشخص است که اصلی و متعلق بهمین ناحیه است و شاید بتوان گفت که اولین کاسه‌های دوره اسلامی است *

از گزارش هیئت اعزامی اینطور بنظر میرسد که هیئت نامبرده بیشتر در آثار قدیم ایران بخصوص دوره ساسانیان توجه داشته و اگر هم حفاری در اطراف نیشابور نموده اند و اشیائی بدست آورده بواسطه این بوده است که هیئت مزبور میخواسته اند در اطراف شهر قدیمی نیشابور که بدست شاپور اول و یا شاپور دوم ساسانی ساخته شده بود کاوش نمایند ولی در ضمن کاوش آشیائی بدست آمد که ابداً مربوط به دوره قبل از اسلام نبود و اثری از شهر نیشابور قبل از اسلام بدست نیامد (دوره ساسانیان) و گزارش که هیئت مزبور میدهد عبارت است:

۱ — شرح مختصری از تاریخ نیشابور *

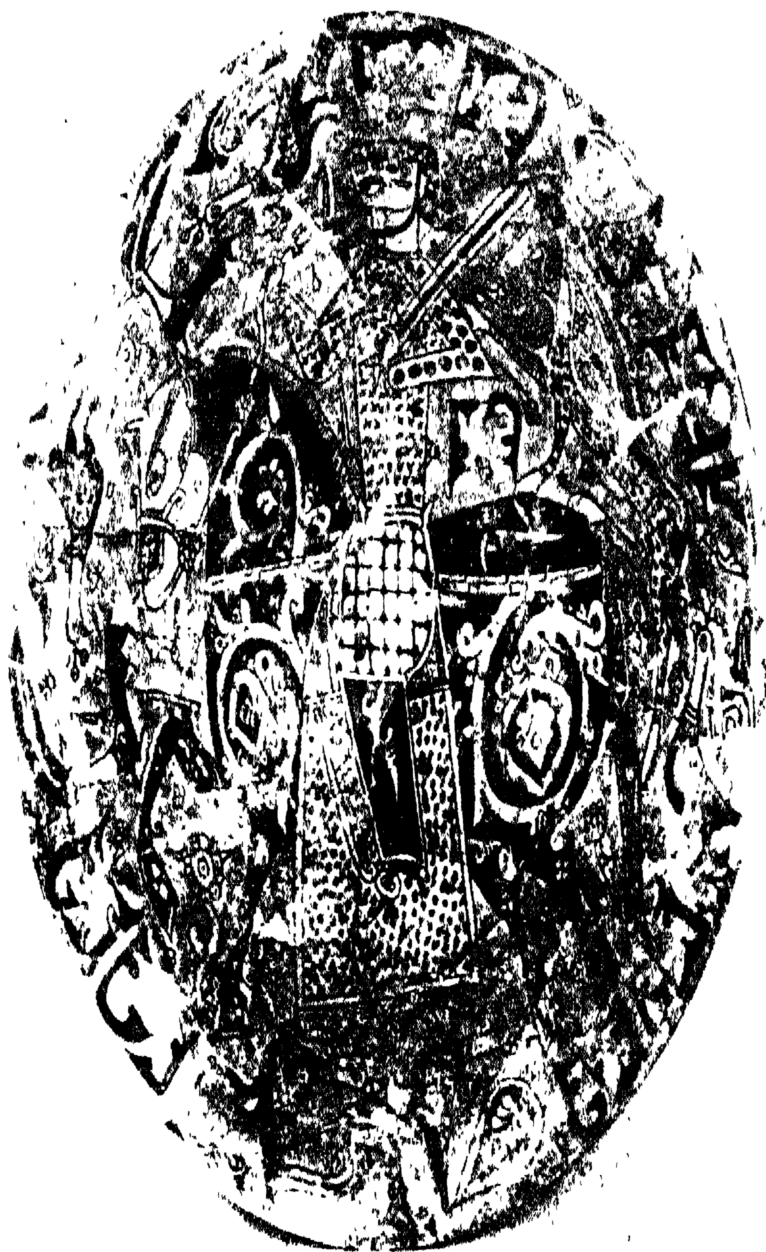
۲ — شرح ظروف سفالین و کتیبه های پیدا شده در این ناحیه *

۳ — مختصری از نوع و تاریخ سکه های مکشوفه و خلاصه هر یک از آنها *

۱ — هیئت نامبرده در شش موضع نزدیک نیشابور فعلی (همان نیشابور حمد الله مستوفی و ابن بطوطه طنجی از آن نقل کرده اند) شروع بحفریات نموده و کاسه و کوزه و کتیبه هائی بدست آورده اند که مطابق ریز جداگانه بعضی از آنها در موزه ایران باستان و برخی دیگر در موزه نیویورک ضبط است *

تاریخ این اشیاء را هیئت مزبور از روی سکه هائی که بدست آمده تا حدی توانسته اند معلوم دارند ولی بطور یقین نمیتوان ذکر کرد که خرابه های فعلی که هیئت مزبور مشغول حفاری اند متعلق بکدام دوره است و برای اثبات این مطلب لازم است که هیئت نامبرده عملیات بیشتری در این ناحیه بنمایند و شاید بعدها بتوان بطور یقین تاریخ حقیقی این خرابه ها را معین نمود *

در اینجا بی‌تناسب نیست که ذکری از نوع ساختمان و رنگ آمیزی کاسه ها و کتیبه های پیدا شده و سکه هائیکه از این سرزمین بدست آمده است و تا حدی بتاریخ قدمت کاسه ها و خود خرابه ها کمک کرده ذکری بشود *





پس از سامانیان حکومت خراسان بدست غزنویان افتاد و بعد از یک قرن نیشابور در حیطه اقتدار سلجوقیان ترک در آمد و طغرل بیگ (۴۲۹ هجری) (۱۰۳۷ میلادی) شهر را گرفت و پایتخت خود قرار داد و الب ارسلان برای مدت کوتاهی در آنجا اقامت میکرد *

در زمان سلجوقیان نیشابور اهمیت فوق‌العاده بخود گرفت و برای بار دوم اهمیت سابق را مجدداً احراز کرد و در زمان نظام الملک وزیر الب ارسلان و ملکشاه نیشابور اهمیت بسیاری بدست آورد و تقریباً دار العلم شد و مدارس متعدد در آن بنا شد و دارای سیزده کتابخانه بوده که مهمترین آنها دارای پنج هزار جلد کتاب بوده است عمر خیام شاعر دانشمند و فیلسوف و مورخ و ریاضی‌دان عصر در آن زندگی میکرده است *

در سال (۵۴۰ هجری) (۱۱۴۵ میلادی) نیشابور بواسطه زلزله خراب شد و شهر مزبور در سال (۵۴۸ هجری) (۱۱۵۳ میلادی) آتش گرفت و در همین موقع بود که طعمه غارت ترکان غز واقع شد و شهر را اهالی بکلی ترک کردند و شهر دیکری در حومه محل سابق که عبد الله بن طاهر ساخته بود بنا نمودند *

یاقوت شرح مفصلی راجع باین ناحیه ذکر میکند و این واقعه را بسال (۶۱۳ هجری) (۱۲۱۶ میلادی) میداند *

این شهر بعداً بدست چنگیز و یارانش از بین رفت و ساکنین نیشابور شهر دیکری در شمال شرقی ساختند *

حمد الله مستوفی در سال (۷۴۱ هجری) (۱۳۴۰ میلادی) و ابن بطوطه طنجی در سال (۷۵۶ هجری) (۱۳۵۵ میلادی) شهر نیشابور را دیده و آنرا یکی از بر جمعیت‌ترین شهرهای ناحیه خراسان دانسته و از مسجد عالی و چهار مدرسه آن نقل میکند *

اینک بطور مختصر ترجمه‌ای از گزارش هیئت اعزامی موزه متروپولتین آمریکا را ذیلاً درج میکنم :

۱ — شهر خاص دارای برج و حصار و چهار دروازه بوده و در خارج شهر پاسکاهها واقع شده که آنها نیز دارای دروازه‌ها بودند و خرابه آنها باغلب احتمال همان تپه الب ارسلان است .

قسمت خاص شهر عبارت بود از تمام نواحی خارج که دارای دیوارها بوده است و اینجاست که مسجد جمعه نیشابور دیده میشود و عمرو بن لیث صفاری ستونهای چوبی آنرا تبدیل بستونهای اجری نموده و سه رواق در اطراف حیاط مسجد ساخت و آنرا یکی از بهترین ساختمانهای مهم که دارای کاشیکاری مذهب میباشد نمود *

این مسجد دارای یازده در، با ستونهای ساخته شده از مرمر سیاه و سفید بوده و تمام آنها بانضمام طاق مسجد نقاشی و مجسمه کاری شده بوده است و نزدیک آن محوطه بازار و خانه حاکم قرار داشته که بتوسط عبد الله بن طاهر ساخته شده و بدست عمرو بن لیث صفار مرمت گردیده است نزدیک بازار بزرگ شهر بازار کوچک دیگری بوده که محبس‌ها در آن قرار داشته است و اهمیت این بازارها از نظر تجارت بسیار مهم بوده و اینکه شهر مزبور و نواحی خارج آنرا دیوارها احاطه کرده دلیل بر این بوده است که مردم احتیاج بامنیت و حفاظت داشته اند *

چون در شهر نیشابور خاص بنای قابل ذکری ساخته نشده است میتوان آنرا دلیل بر این دانست که باوجودیکه شهر مزبور بتوسط ساسانیان بنا شده ولی کم کم بواسطه انقراض سلسله مزبور شهر متارکه گردیده و بنای مهمی در آن بنا نشده است و آنچه بعد از اسلام در این ناحیه بنا گردیده در خارج شهر خاص بوده است ولی این تنها یک فرضیه بیش نیست و تا اکتشافات بیشتری نمی‌توان این قول را قبول کرد و نیز گفته سایکس را هم نمیتوان متعمد شمرد *

پس از این قضیه خراسان در اوائل قرن سوم هجری نهم میلادی در حیطه اقتدار طاهر بن حسین در آمد طاهر حاکمی بود که از طرف مأمون خلیفه در سال (۲۰۵ هجری) (۸۲۰ میلادی) در قسمت مشرق ایران حکومت میکرد و در زمان او و اولادش ناحیه خراسان حالت استقلال بخود گرفت و عبد الله بن طاهر نیشابور را پایتخت خود قرار داد و باغ معروف شادیاخ را در آنجا ساخت و در زمان او بود که شهر نیشابور فوق العاده اهمیت پیدا کرد و ساختمانهای جدید و دهات زیاد در اطراف آن شهر بنا گردید در اواخر قرن مزبور سلسله صفاریان خراسان را در تحت تصرف گرفت و در سال (۲۷۹ هجری) (۸۹۲ میلادی) عمرو بن لیث صفاری حکومت آنرا عهده‌دار شد و او نیز نیشابور را پایتخت خود قرار داد اطلاعات کافی بما نشان میدهند که عمارات زیاد بشهر مزبور اضافه شد و تغییراتی در مسجد جامع آن رخ داد *

بعد از عمرو لیث خراسان بدست سامانیان اُفتاد و در این موقع نیز نیشابور کما کان پایتخت بود و تنها ناحیه مرکزی خراسان بشمار میرفت *

از شهرستان نیشابور زمان سامانیان شرح مفصلی توسط ابن حوقل و استخری نقل شده است و این اشخاص چنین می‌نویسند که شهر مزبور دارای سه میل طول و سه میل عرض بود (هر سه میل یک فرسنگ) و بچهل پاسگاه تقسیم می‌شده است کوچه های آن صاف و تقریباً ''عده آنها به پنجاه میرسیده و این کوچه‌ها یکدیگر را طوری قطع میکردند که چهار راههای متعدد تشکیل میدادند و بر عکس عقیده اغلب از مستشرقین که کوچه های قدیمی بعضی از شهرها همیشه کوتاه و دارای اعوجاج بوده این کوچه‌ها بسیار مستقیم و مطابق اسلوب معماری ساخته شده بود،، *

خود شهر نیشابور بسه قسمت تقسیم میشده است :

۱ — شهر خاص *

۲ — نواحی خارج شهر *

۳ — پاسدار خانه‌ها *

نیشابور

[مختصری از تاریخچه نیشابور بطوریکه مورخین و جغرافیون اسلامی نقل کرده اند]

نکارش آقای دکتر بهمن کریمی

بنای این شهر ظاهرا ''در زمان ساسانیان بدست شاپور اول یا شاپور دوم شده است چنانکه سورخین و جغرافیون نقل کرده اند این شهر در سال (۴۳۰ مسیحی) پایتخت ناحیه آبرا شهر بوده و یزدکرد دوم این شهر را محل اقامت خود قرار داد و بورجاین مهرکه یکی از سه آتشکده معروف ساسانیان باشد در نزدیکی این شهر قرار داشته است،، *

شهر مزبور در سال (۳۱ هجری) (۶۵۱ میلادی) بدست اعراب افتاد و در سال (۴۲ هجری) - (۶۶۲ میلادی) حکومت این ناحیه (منظور ناحیه خراسان است که مرو و بلخ وغیره جرو آن بوده) بدست غیث بن الحسام که یکی از اشخاص معروف آنزمان بوده است افتاد و این خود دلیل بر این است که ناحیه نیشابور اهمیت خاصی را حائز بوده است *

باید دانست که ناحیه خراسان تا قبل از قرن دوازدهم هجری (هیجدهم مسیحی) وسعت زیادتری را از طرف مشرق دارا بوده و مرو و هرات و بلخ نیز جزو این قسمت بشمار میرفته ولی فعلا ''نیشابور تنها شهری است که جزو ناحیه خراسان محسوب میشود تقریباً،، تا صد سال بعد از واقعه مذکور اطلاعات راجع به نیشابور جزئی است و در اواسط قرن هشتم ابو مسلم خراسانی نهضتی در خراسان بر ضد خلافت بنی امیه ایجاد کرد و در سال (۱۳۱ هجری) (۷۴۸ میلادی) داخل نیشابور شد و حاکم آنشهر کردید و در مدت حکومت خود مسجد نیشابور را ساخت ولی در سال (۱۳۸ هجری) (۷۵۵ میلادی) او را در بغداد بتحریک منصور خلیفه مقتول ساختند *

کتب خود مربوط بفلسفهٔ عربی (اسلامی) بدان زبان در آورد[1] - ترجمهٔ دیگری نیز از رسائل مربوط بحیوانات بدست "گارسن دوتاسی"[2] بفرانسه صورت گرفت و آن از روی ترجمهٔ هندی بوسیله مولوی علی بود که بسال ۱۸۶۱ در لندن چاپ شد[3] *

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(۱) مخصوصاً در کتب ذیل :

Die philosophie der Araber in X. Jahrhundert. 2 vol., Leipzig, 1876, 1879.

Die Naturanschauung und Naturphilosophie der Araber im zehnten Jahrhundert aus den Schriften der lautern Brüder, Berlin, 1861.

این کتاب اخیر شامل منتخباتی از هفت رسالهٔ مربوط بطبیعیات است و رسالهٔ هشتم طبیعیات در رسالهٔ : Der Darwinismus im x und xix Jahrhundert, Leipzig, 1878 ترجمه شده است ه

(۲) Garcin de Tassy

(۳) برای کسب اطلاع از اصول عقاید اخوان الصفا و احوال آنان رجوع شود به :

رسائل اخوان الصفا ، چاپ مصر سال ۱۳۴۷ . چهار مجلد ه

مقدمهٔ رسائل چاپ مذکور - بقلم : دکتر طه حسین پاشا و احمد زکی پاشا ه

اخبار الحکماء قفطی چاپ مصر - ص ۵۸ - ۶۳ ه

تاریخ التمدن الاسلامی طبع چهارم جزء ۳ ص ۱۷۴ - ۱۷۶ ه

تاریخ ادبیات ایران - تألیف آقای بدیع الزمان فروزانفر - از سلسلهٔ انتشارات مؤسسهٔ وعظ و خطابه ص ۵۶ - ۶۰ ه

تاریخ الاسلام السیاسی و الدینی و الثقافی و الاجتماعی تألیف حسن ابراهیم حسن . جلد ۳ - ص ۵۶۴ - ۵۶۵ ه

مقدمهٔ المقابسات ابو حیان توحیدی - طبع اول سال ۱۳۴۷ - مصر - ص ۴۵ - ۵۱ ه

Aldo Mieli: La Science arabe, pp. 128–130.
Baron Carra de Vaux: Les Penseurs de l' Islam, vol. IV, pp. 102 et sqq.
Browne: Lit. Hist. of Persia, vol. 1, pp. 292–293.
T. J. De Boer: Encyclopédie de l' Islâm, Art.
Ikhwân Al Safâ.

چنین یافت که نویسندگان این رسالات ابو سلیمان محمد بن معشر البستی معروف به المقدسی و ابو الحسن علی بن هارون (زهرون) الزنجانی (الریحانی) و ابو احمد المهرجانی (النهرجوری) و العوفی (علی بن رامیناس) و زید بن رفاعه بوده اند و این قوم با یکدیگر بصداقت و قدس و طهارت و نصیحت بسر میبردند و بین خود مذهبی پدید آوردند و گمان کردند بوسیلهٔ آن خشنودی خدای را بدست آورده اند و چنین پنداشتند که شریعت بنادانیها و گمراهیها آلوده شده و برای پاک کردن آن راهی جز فلسفه نیست و اگر فلسفهٔ یونانی و شریعت عربی را بیکدیگر آمیزند کمال حاصل خواهد شد و پنجاه(؟) رساله در همهٔ اجزاء فلسفه علمی و عملی نوشتند و برای آن فهرستی ترتیب دادند و آنرا رسایل اخوان الصفا نامیدند و نامهای خویش را پنهان داشتند و آنها را درمیان کتابفروشان پراگندند و در این رسائل کلمات دینی و امثال شرعی و سخنان محتمل و راههای دروغ آوردند ـ این رسائل در فنون مختلف و بر طریق اختصار و در آنها خرافات و کنایات و تلفیقات بسیار است ـ این رسائل بر ابو سلیمان منطقی سیستانی عرضه شد و او مخصوصاً از باب نزدیک کردن فلسفه و اجزاء آن با شریعت بر آنان اعتراض کرد و این را غیرممکن دانست از آنروی که در شریعت چون و چرا نیست و اهل دیانات را مطلقا بفلسفه حاجتی نمیباشد و حتی توجه آنان بدین مقولات مایهٔ انشعاب و باعث تشتت و افتراق ایشان میگردد *

چاپ کامل رسائل اخوان الصفا یکبار در بمبئی (سال ۱۳۰۵ - ۱۳۰٦ هجری) و مصر سال (۱۳۴۷) هجری صورت گرفت و ترجمهٔ تمام آنها تنها بزبان فارسی میسر شده که در سال ۱۳۰۱ هجری (۱۸۸۴ میلادی) در بمبئی به چاپ رسیده است ـ ''فردریک دیه تریسی،،[۱] منتخبی از رسائل اخوان الصفا را به آلمانی ترجمه کرد[۲] و قطعاتی دیگر از آنها را نیز در سایر

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(۱) Fr. Dieterici

(۲) Die Abhandlungen der Ichwân es-Safâ in Auswahl ... Leipzig, 1886.

بگردش در آورد و بعضی از ارکان را با بعضی دیگر در آمیخت و از این ترکیب موالید کائنات از قبیل معادن و نباتات و حیوانات بوجود آمد،، - عالم افلاک از تعلق و حلول نفس کلی بعالم جسانی پدید آمده است و همچنانکه نفوس جزئیه بعد از ترک جسم بنفس کلی باز میگردد نفس کلی هم بعد از ترک عالم جسانی بذات خالق که مبداء وجود او بود رجوع میکند و قیامت کبری از این لحظه آغاز میشود - اخوان الصفا برای تحصیل سعادت دنیا و آخرت معتقد بتزکیهٔ باطن از طریق تمسک به شعائر الٓهی و معتقدات دینی با تحقیق در احکام و آیات هستند اما از اصول دین قدمی فراتر ننهاده و در اثبات آنها سعی بلیغ مبذول داشته و برای ثابت کردن بسی از عقائد خود استشهاد بآیات را وسیله قرار داده و از تأویل آنها خودداری ننموده اند - در بعضی موارد مانند رسالهٔ کیفیت تکوین حیوانات و انواع آن اخوان الصفا بطریق تمثیل و ذکر قصص و حکایات عقائد خود را توضیح داده و بسیاری از مطالب فلسفی و اخلاقی را با زبانی که ملائم طبع عامه باشد بیان کرده اند تا چنانکه خود گفته اند فهم آن برای همه میسر باشد *

القفطی[1] رسائل اخوان الصفا را مقالات مشوقه که دارای ادله و احتجاجات ظاهری نباشد تلقی کرده است و میگوید چون مصنفین این رسالات اسم خود را پنهان میداشتند مردم در باب واضع آنها اختلاف دارند و هر کس بطریق حدس چیزی گفته است مثلاً برخی گفته اند که این رسالات از یکی از ائمه از نسل علی بن ابی طالب علیه السلام است و در اسم این امام هم اختلاف کرده اند و بعضی آنها را تصنیف یکی از متکلمین معتزله در آغاز کار این فرقه دانسته اند ولی او خود در کلام ابو حیان توحیدی که در حدود ۳۷۳ در پاسخ ابن سعدان[1] وزیر صمصام الدوله بن عضد الدوله گفته بود

(۱) القفطی نام این وزیر را ذکر نکرده ولی بی‌تردید وی ابو عبد الله حسین بن احمد بن سعدان وزیر صمصام الدولة بن عضد الدولهٔ دیلمی است که از سال ۳۷۳ بوزارت این پادشاه منصوب شده بود - رجوع کنید برسالهٔ «شرح حال ابو سلیمان منطقی سجستانی» از مرحوم میرزا محمد خان قزوینی چاپ شالون سورسون (Chalon-Sur-Saone) ۱۹۳۳ میلادی - ص ۱۶ - ۱۷ *

از روح و پهنه‌یی از نور و صفا و راحت تا روز قیامت کبری بتسبیح و تهلیل مشغولند و هنگامیکه اجساد آنان رستاخیز کرد بدانها باز میگردند تا برای حساب و پاداش نیکو حاضر شوند - اما نفوس کافران و فاسقان و شریران در کوری و نادانیهای خود و در عذاب و اندوه تا روز قیامت باقی میمانند و آنگاه برای حساب و عقاب باجساد خود باز میگردند - در همین رساله در اثبات بعث وقیامت و نشر و حشر و حساب و نهادن ترازوها برای وزن حسنات و سیئات و عبور از صراط و آنچه باین نحو در کتب انبیاء آمده، سخن رفته است - نویسندهٔ این رساله معتقد است بهترین دانش علم بعث و معرفت حقیقت قیامت است - در بعث اجساد و طبقات جهنم و امثال این مسائل درست بر وفق عقیدهٔ صاحبان ادیان بحث و با تحقیق و تمثیل باثبات آنها مبادرت شده است *

اخوان الصفا در باب خلق عالم تحت تأثیر افلاطونیون جدید بوده اند و بنابر عقیدهٔ آنان که در رسالهٔ چهلم ذکر شده عالم از طریق اشراق و افاضهٔ وجود از ذات واجب از کتم عدم بوجود آمد و وجود عالم از خداوند مانند وجود کلام از متکلم است و این ابداع و حدوث عالم بتدریج و با نظم و ترتیب صورت گرفته - در عالم روحانیات عقل فعال وِ نفس کلی و هیولی اولی و صور مجرده دفعة واحدة بوجود آمده اند ولی در عالم جسمانیات هیولی کلی یعنی جسم مطلق و سپس اشکال کروی شفاف فلکی و کرات و سپس ارکان (عناصر) اربعه یا امهات الکلیات و بعد از آن موالید الجزئیات، و هر یک از اینها از درجهٔ فرودین خود زمان بعیدی فاصله دارد - در رسالهٔ چهل و دوم از رسائل اخوان الصفا این نکته باز بدین نحو توضیح شده است: ''خداوند نخست جوهری شریف و بسیط و روحانی را موسوم به عقل فعال خلق کرد و بعد بتوسط این جوهر جوهر دیگری که از عقل در شرف فروتر است بنام نفس کلی بوجود آورد - نفس کلی بتوسط عقل فعال هیولی را طولا و عرضا و عمقا بحرکت آورد و از این حرکت جسم مطلق پدید آمد - آنگاه از جسم عالم افلاک و کواکب و ارکان اربعه را ترکیب کرد و افلاک را بر گرد ارکان

در نظر اخوان الصفا مانند متفلسفین علوم حکمیه چهار قسم ریاضیات و منطقیات و طبیعیات و الهیات است - راجع بموسیقی مانند صوفیه معتقد بودند که نغمه‌ها و الحان موزون در تزکیهٔ نفوس و تشحیذ خاطر مؤثر و اثر آنها بعین مانند اثر داروها در اجسام است و مانند فیثاغوریین معتقد بودند که از حرکات افلاک نغمهٔ موسیقی مطبوعی پدید می‌آید که در تشویق نفوس پاک و مهذب برای صعود بر افلاک مؤثر میباشد - در منطق روش عمومی منطقیون و مذهب ارسطو را دنبال میکرده و با همان انقسامات و با استفاده از مقدمهٔ فرفوریوس بر منطق (ایساغوجی) مطالب خود را شرح میداده اند - در رسائل طبیعیات هم نظر آنان بکلیات مسائل طبیعی بود یعنی: هیولی و صورت و حرکت و زمان و مکان - و ذکر احسام کلیهٔ بسیطه یعنی افلاک و کواکب و ارکان اربعه (موضوع علم السماء و العالم) - و بحث در امهات الکلیات یعنی آتش و هوا و آب و خاک و موالید الجزئیات یعنی حیوان و نبات و معادن (موضوع علم الکون و الفساد) - و بیان حوادث جو و تغییرات هوا و کیفیت حدوث آن (موضوع علم الآثار العلویه) - و تحقیق در کیفیت استحالهٔ بعضی از ارکان بیکدیگر و تغییراتی که از کائنات فاسده در عمق زمین و دریا و کوه بوجود می‌آید و بایجاد جواهر معدنیه منجر میگردد (موضوع علم تکوین المعادن) و سایر مسائل که در آنها غالباً بر روش یونانیان میرفته اند - در دو رساله از رسائل نفسانیهٔ عقلانیه در مبادی موجودات نفوذ عقیدهٔ فیثاغوریون در اخوان الصفا بشدت ملاحظه میشود - سی و هفتمین رسالهٔ اخوان الصفا در موضوع بعث و قیامت است و در این رساله از باب مقدمه بحثی راجع به نفس و روح کرده و آنگاه به تحقیق در بعث و معاد و قیامت پرداخته و در باب نفس یعنی روح چنین گفته اند که جوهری آسانی و نورانی و زنده و فعالة بالطبع و حساس و دراک است که نمی‌میرد و فانی نمیشود بلکه همیشه باقی میماند خواه از لذائذ برخوردار باشد و خواه به بلاها گرفتار - نفوس مؤمنین و دوستان خدا و بندگان صالح او بعد از مرگ بملکوت سماوات عروج میکنند و آنجا در فضائی

نطفه و چگونگی ترکیب نفس با آن بعد از ورود در رحم - در معنی قول حکما بر اینکه انسان عالم صغیر است - کیفیت نشر نفوس جزئیه در اجساد بشری و اجسام طبیعی - بیان طاقت انسان در معارف که مقصود غائی از بحث در آن معرفت وجود واجب است - ماهیت موت و حیات - ماهیت لذات و آلام جسمانی و روحانی - علل اختلاف السنه *

۳ — رسائل نفسانیهٔ عقلیه شامل ده رساله در: مبادی عقلی بنابر رأی فیثاغوریین - مبادی عقلی بنابر رأی اخوان الصفا و خلان الوفا - شرح قول حکما بر اینکه عالم انسان کبیر است - عقل و معقول - الاکوار و الادوار - ماهیت عشق - ماهیت بعث و صور و نشور و قیامت و حساب و کیفیت معراج - کمیت انواع حرکات و کیفیت اختلاف و مبادی و غایات آنها - علل و معلولات *

۴ — رسائل ناموسیهٔ الهیه و شرعیهٔ دینیه شامل یازده رساله در: آراء و مذاهب دینی و فلسفی - کیفیت وصول بخداوند - اعتقاد اخوان الصفا در بقاء ارواح بعد از جدا شدن از اجساد - کیفیت معاشرت اخوان الصفا با یکدیگر - ماهیت ایمان و خصال مؤمنین برحق - ماهیت ناموس الهی و وضع شرعی - کیفیت دعوت بخداوند - کیفیت افعال روحانیین و جن و ملائکهٔ مقرب و گمراهان و شیاطین - کمیت و کیفیت انواع سیاسات - کیفیت ترتیب عالم که در آن بیشتر بوحدت عالم چون جسم یک فرد انسان یا حیوان توجه شده است - ماهیت سحر و عزائم *

در پایان این رسالات یک رساله که جامع تمام مسائل مذکور در رسالات فوق است قرار دارد و در مقدمهٔ آنها هم یک رساله در شرح مطالب هر رساله و دسته بندی و غرض از تألیف آنها قرار داده شده است و بنابر این مجموع همهٔ این رسالات به ۴۵ میرسد و مجموع رسالات اصلی کتاب ۵۲ است اما القفطی عدد آنها را پنجاه و یک[1] ذکر کرده است *.

(۱) اخبار الحکماء چاپ مصر - ص ۵۸ .

و سازش با مبانی معتقدات ایشانست - باید تا آنجا که ممکن و میسر است تمام ارواح در کمال بذات واجب تشبّه جویند و این مبنای تمام روشهای فلسفی و هدف کلی همهٔ ادیان است *

رسائل اخوان الصفا شامل کلیهٔ مسائل مهم علوم ریاضی و طبیعی و الهی است و با دقت در مطالب آنها دریافته میشود که نویسندگان این رسائل پس از تدقیق و امعان نظر در مسائل فوق و با علم وافر بنگاشتن آنها دست زده و در بسیاری موارد به تطبیق عقاید و اصطلاحات فلاسفه با اصطلاحات و اصول دینی و تأویلاتی در آنها مبادرت کرده اند[۱] این رسائل به چهار قسمت شده است[۲] *

۱ — رسائل ریاضیهٔ تعلیمیه شامل چهارده رساله در موضوع : عدد و خواص آن (ارثماطیقی)[۳] - هندسه (جومطریا)[۴] - نجوم (اسطر نومیا)[۵] - موسیقی - جغرافیا - نسب عددیه - صنایع علمی نظری - صنایع عملی و حرفه یی - بیان اختلافات اخلاق - ایساغوجی - قاطیغوریاس[۶] - باری ارمینیاس[۷] - انالوطیقای اول[۸] - انالوطیقای ثانی[۹] *

۲ — رسائل جسمانیهٔ طبیعیه شامل هفده رساله راجع به : هیولی وصورت - السماء و العالم[۱۰] - الکون و الفساد[۱۱] - الآثار العلویه[۱۲] - کیفیت تکوین معادن - ماهیت طبیعت - اقسام نبات - انواع حیوان - ترکیب جسم - حاس و محسوس -

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(۱) رسائل اخوان الصفا - چاپ مصر سال ۱۳۴۷ - ج ۱ ص ۲، ۶، ۱۳ وغیره •

(۲) ایضاً ج ۱ ص ۱ •

(۳) Arithmétique

(۴) Géometrie

(۵) Astronomie

(۶) Les Catégories

(۷) Peri Hermeneia : یا l' Hermeneia

(۸) Analytica priora (les premiers Analytiques)

(۹) Posteriora Analytica (les derniers ou Seconds Analytiques)

(۱۰) le Ciel et le Monde

(۱۱) De Generatione et Corruptione

(۱۲) Meteorologica (la Metéorologie)

برخی از محققان[۱] کوشیده اند که معنی اخوان الصفا را بریشهٔ یونانی فلسفه نزدیک کنند و چنین پنداشته اند که این عنوان درست بهمان معنی استعمال شده که فلسفه در اواخر عهد تمدن یونانی داشته است[۲] *

عقاید اخوان الصفا مبنای التقاطی دارد یعنی این جماعت از طرفی بروش فیثاغوریون و افلاطونیون جدید و مبانی فلسفهٔ اشراق و از طرف دیگر باصول عقاید ایرانیان و عبرانیان و تا حدی هم بطریقهٔ معتزله و اسمعیلیه و اندکی بمبانی نظریه‌های صوفیه و در موارد لزوم خاصه در منطقیات و طبیعیات بحکمت مشاء توجه داشتند و اعتقادات خود را با استفاده از این مبانی مختلف توضیح میدادند *

این جماعت معتقد بودند که بیاری علم و اعتقاد بدین میتوان بتصفیهٔ باطن نائل شد و بمرحله‌یی از کمال که غایت شرایع و ادیان است رسید و حقایق آنها را بهتر فهمید و بر اثر اعتقاد بمبانی دینی اسلام و اصول عقاید افلاطونیون جدید با فلاسفهٔ مادی اختلاف نظر داشتند و اقوال آنانرا رد میکردند و برای آنکه بتوانند فارغ از مخالفت اهل دین و فلسفه بنشر عقائد خود موفق شوند رسالاتی بی‌ذکر نام مؤلف مینوشتند - در این رسائل تمایل اخوان الصفا بیشتر بعقلای یونان و بفلسفهٔ ایران و هند است - نام هرمس و فیثاغورس و سقراط و افلاطون و ارسطو غالباً در این رسائل ذکر و نسبت بآنان رعایت بزرگ داشت و اکرام شده لیکن قبول مذهب خالص و محض ارسطو توسط مؤلفان این جماعت صورت عمل نگرفته است *

مبنای اساسی عقائد این فرقه وجود روح و نشأت آن از عالم مجرد و رجوع آن بسوی خداوند است بهمان نحو که در آئین اسلام دیده میشود - در عین حال اخوان الصفا معتقدند که ادیان همهٔ ملل در سراسر ادوار قابل انطباق

(۱) Baron Carra de Vaux: Les Penseurs de l' Islâm, vol. IV, p. 102.

(۲) «کارا دوو» گفته است که جزء «اخوان» معادل Philos و «الصفا» معادل Sophia است.

اخوان الصفا

[بخشی از کتاب تاریخ علوم عقلی در تمدن اسلامی تا قرن پنجم هجری]

بقلم آقای دکتر ذبیح الله صفا

در قرن چهارم بر اثر پاره‌یی اشکالات دینی و اجتماعی و بسبب صراع عظیمی که میان صاحبان علوم اوائل و اصحاب علوم عربیه و شرعیه در گرفته بود برخی از حکما و دانشمندان بتشکیل فرقه‌های سری و نشر آثار بی‌ذکر اسم مؤلف مبادرت کردند و مهمتر از همهٔ اینها ''اخوان الصفا و خلان الوفا،، هستند غالب محققان تصور کرده اند که این دسته از شعب شیعه و باحتمال قوی از فرقهٔ اسماعیلیه بوده اند[1] اما تعلق این دسته بمذهب خاص محقق نیست و تنها این نکته مسلم است که جماعت مذکور برای توجیه معتقدات دینی مسلمین آنها را بر اقوال حکما منطبق میکرده و یا در شرح برخی از مسائل مذهبی بروش فلاسفه متوسل میشده و برای تزکیهٔ باطن و صعود بمدارج کمال علاوه بر توسل بفلسفه و حکمت، معتقد بتمسک دین نیز بوده و از بعضی جهات بمتکلمین معتزله و اسمعیلیه شباهت داشته اند با این تفاوت که این دو دستهٔ اخیر میکوشیدند دین را با فلسفه وفق دهند و در توجیه اصول عقاید خود با استفاده از عقاید حکماء یونان سخن گویند و حال آنکه اخوان الصفا سعی داشتند اصول حکمت و فلسفه را با مبانی دین اسلام سازش دهند و فاصله‌یی را که میان حکما و اهل دین پدید آمده بود از بین بردارند *

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(۱) رجوع شود بعنوان اخوان الصفا بقلم T. J. De Boer: در دائرة المعارف اسلام :
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Aldo Mieli: La Science arabe, Leiden, 1938, p. 128.